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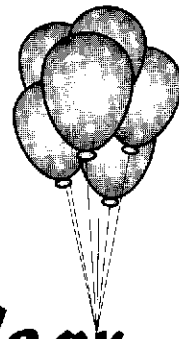
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Contents

Dear Readers,

We have simple summer style and sophistication for you this month - plus more patterns in our Classic Collection of tuck stitch designs that now includes a stocking stitch version. We have fun ideas for cord knitting, another charity needing your help and more ideas for tiny babies - but let's start at the beginning with our Two in One design on page 8. It's another tuck stitch classic - a traditional "V" neck sweater with either long or short sleeves. We've received many letters and telephone calls from you to let us know how easy the instructions are to follow and how well the garments fit. You've also asked us for a plain version that you can adapt yourself, so we've included both versions and I hope they are just the ticket!

We also have a fun idea for cord knitting from Betty Meeds - plus a special offer for our readers from Hague. French knitters are such an easy way of knitting cords and are so quiet that you can sit in front of the TV with one. They are also a lovely gift for a child showing an interest in craft work, or for you to let them use under supervision. They will turn almost any yarn into a lovely thick cord in minutes, simply by winding the handle! They normally cost around £12 (plus postage and packing by mail order) - our offer is for just £10 post-free. Betty was feeling really low when I sent her one to try, because she had just been diagnosed with glaucoma and reacted as most of us would - fearing she would lose her sight. Her knitting machine had been put to one side and motivation was at an all-time low - until the cord maker arrived! We've lots of ideas in the pipeline and you might like to encourage someone you know in a similar position to try one. The offer lasts for just one month so do hurry to make sure of the substantial saving.

Maggie Dyke, on the other hand, was brimming over with enthusiasm for knitting this month. As you'll read on page 31, she had the urge to knit a waistcoat - and made three of them! They are all lovely and you should definitely "cut out and keep" all three. Maggie uses Fair Isle, tuck stitch and weaving patterns and the classic shape with pointed fronts can be used time and time again. You can also knit the back in ribbing for a really fitted look and the samples in Silver Special give you lots of ideas for different patterns.

We need Teddies knitting again! This time, they will make a difference to children in this country and you can read all about the worthy cause on page 58. Also, as a special request, we've included a pattern for knitting them by hand. Lots of knitting clubs now have members who hand knit and itchy fingers can be put to good use in the evening whilst watching TV or sitting in the garden (if ever the weather picks up)! If you'd prefer to machine knit, please just use Doris Elliott's pattern that we published in Issue 13 this year. You might also like to try the new hand knitting yarn from Uppingham Yarns. It's available by mail order and there are 19 colours in double knitting. You'll find full details on page 59 and a free shade card will be sent on request. Just drop them a line or make a quick telephone call and a colour chart will be on its way.

Finally, we have an exclusive Nina Miklin design and feature this month. Nina is the first port of call for quality yarn to make beautiful garments and we shine the spotlight on her new season's range for autumn and winter. We've test knitted some of the yarn with amazing results and you can read all about it on page 24, then turn to page 18 for a lovely pattern that will be so versatile in your wardrobe.

Many of you have sent good wishes to Mary Dowse who is still in hospital, recovering from a severe stroke. Although progress is slow, she can now move some of her limbs and is able to say a few words. I'm sure our thoughts and prayers are with her - as they are, at this time, with Ann and Richard Kite. Although Richard's mother was elderly and frail, she was not ill as such and her sudden and unexpected passing has been a tremendous shock to them. Please therefore make allowances if you wish to contact Ann at present. For a while, she must give all her time and energy to her family and "normal service will be resumed as soon as possible".

Ann

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Classwise

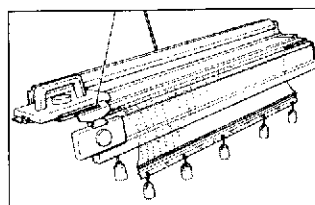
Go back to school with **Beryl Jarvis** to learn all about holding position 36

Clubs & Classes

New clubs and courses and... something for nothing ...! ... 30

DesignaKnit

Bands and borders this month, as **Diane Bennett** shows you to combine patterns and garment pieces 22



Duomatic Update

To weight, or not to weight - that is the question - but does **Doris Coutts** have the answer? 52

Knitter's Browse

Frank Dineen works his way through another mixed bag of allsorts from the machine knitting world 54

Look at Life

Everywhere you look, cardigans are back - the new black - or so says **Joan Lafferty** 38

News Line

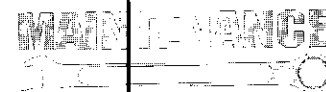
Read all about it! All the latest products, books and accessories in machine knitting 6

Oh Brother!

Join **Kamalini Trentham** in Part two of her super new series as she takes you back to basics - casting on 42

Picture Parade

Jo Newton's horsing around this month with some lovely equine designs! 10



Question Time

Pat Coulston tells you how to deal with pushers (!) and has some maintenance tips for you as well 28

Sewing with Knitting

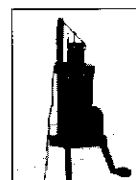
So - what stitches should you use with your knitting? Look no further - **Diane Bennett** has all the answers 21

Silver Special

Simple Summer Style with **Maggie Dyke** - you're sure to stand out from the crowd with her stunning waistcoats 31

Special Offer

For all MKM readers - Buy a French Knitter (!) for just \$10.00 inc. p & p ... 17

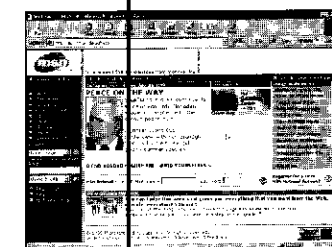


Spotlight on Nina Miklin

News of two new luxury and quality yarns for exclusive designer garments from **Nina Miklin** 24

Teach In

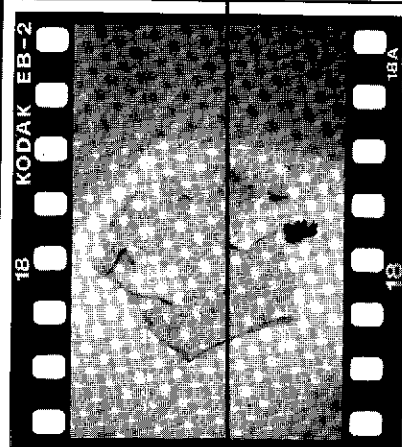
Part 3 of her Pattern Knitting series sees **Ann Kite** getting to grips with Fair Isle knitting ... 12



Terry's Corner

The Internet - made simple! Well, maybe not simple, but **Terry Mason** will take you through the basics 56

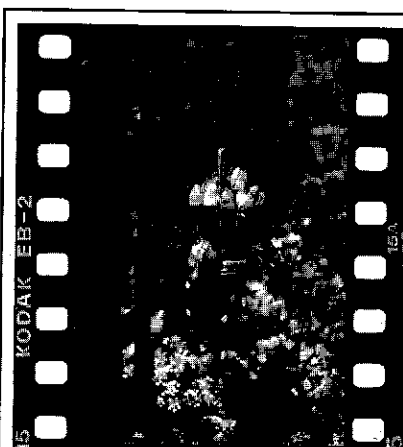
Designs



1 **Two in One**
Standard gauge machines - see
pattern for details 8



2 **Country Style Fair Isle**
Standard gauge punchcard/electronic with ribbon 14



3 **Plant Pot Cover**
Suitable for Cord Makers or standard gauge machines 16



4 **Sophistication for Summer**
Standard gauge machines - see
pattern for details 18



5 **Simple Summer Style**
Silver Reed standard gauge punchcard or electronic machines 34



6 **Patons Baby Set**
Double knitting or standard gauge
- see pattern 48



7 **Ready, Teddy, GO!**
Hand knit or machine knit - see
pattern for details 58

Reference

Back Issues	63
Market Place	60
Club Circuit (including Club Speakers) ...	26
Pattern Information	50
Subscriptions	55
Trading Post	44

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News Line

Read all about it!

Extra! Extra! Read all about it in News Line, our feature that covers the best and latest products in machine knitting. If you have a product that you'd like us to review, write to us at the address shown on page 5.

TOTAL INSPIRATION

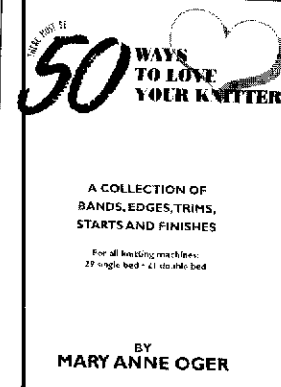
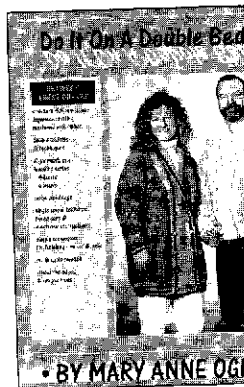
The machine knitting magazine that's Canada's guide and inspirations for machine knitters is now available in the UK. It's called **Knitwords**, it was launched in Summer 1997 and its editor is **Mary Anne Oger**. Mary began machine knitting in 1985 and from the very start, she's been captivated by the craft. Although some of her reasons to knit and objectives have changed with her skills, her main reasons for knitting have remained the same:-

- Develop techniques that produce a good-looking finished product

- To combine an interesting technique with a new shape
- To explore the capabilities of the knitting machine and change the old rules
- Design garments to inspire other machine knitters to explore their machines
- Above all, to enjoy myself

KNITWORDS

There are four issues of **Knitwords** each year and in her role as editor, Mary Anne knits swatches of most of the various techniques on different



machines. She then adds notes so that owners of other machines can understand the techniques. She also tries to include as much information as possible to enable knitters with all levels of expertise to use the patterns. In doing so, she's also increased her own knowledge too and feels that even if you don't want to knit each project, there's still a lot of good information to pick up from the articles and patterns.

The magazine offers UK readers an interesting read combined with a selection of designs that can be followed easily. The knitting abbreviations used in the patterns are fairly similar to those we use in our magazine and there are some familiar names in the yarns used such as Forsell, Tamm and Yeoman. There are clear blocking diagrams included, with measurements in both centimetres and inches and some really unusual techniques.

Readers in the UK will be pleased to know that Elaine Cater can obtain all the publications for you. For full information including price details, please get in touch with Elaine at the following address:-

Elaine Cater
29 St Leonard's Road
LONDON SW14 7LY

BOOK LIST

Mary Anne has also published a selection of books that may be of interest to you.

Mid Gauge Classics contains techniques and tips plus twelve patterns for mid gauge flat bed machines.

Slip Cable Jacket is a winter-weight, Aran-look jacket, knitted in double knitting yarn on a standard gauge machine.

Do it on a Double Bed offers techniques and patterns for textures and single colour on Japanese double bed machines - with no cut and sew.

50 Ways To Love Your Knitter is a collection of bands, edges, trims, starts and finishes for all machines.

Casual Classics has techniques and tips plus ten patterns for standard gauge Japanese machines. Techniques information, know-how and creative finishing is also included.

The Four Letter Words Coat is an asymmetrical coat, knitted in double knitting yarn on standard or mid gauge machines. Knit, tuck, turn, purl, ribs and cabl are the four letter words!

For readers "over the pond", full information about all these publications can be obtained from:-

Mary Anne Oger
Box 29079, Thunder Bay
Ontario P7B 6P9, CANADA
Tel: 1-807-345-8094
Fax: 1-807-767-3621
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BERYL'S MOCK V

Over the years, our **Classwise** contributor **Beryl Jarvis** has often been asked to demonstrate various machine knitting techniques during club visits and at knitting exhibitions.

After her demonstration, the usual comment she receives is, "thank you, that was wonderful - but I will probably forget it by the time I get home". This often repeated response was one of the driving forces behind her decision to make her **Info Video**.

The other major motivation was solving the problem that she has now produced so many **Info Sheets**, they will no longer fit into one binder!

She's called her video **Beryl's Mock V** and on it, she measures a model and fabric samples, then makes a garment based

on a simple, flattering shape. The garment includes techniques taken from the **Info Sheets**, including a hand-tooled hem and honeycomb-effect panel.

Four garments, all variations of the same shape, are shown and explained. Although she uses the Brother KH970 and programs it with the pattern, she shows knitters how to input the punchcard and pattern into other machines.

The garment also has some garter bar work, so Beryl has included a section on using the garter bar. (If you don't have a garter bar, you can always turn the work with waste yarn.)

One of the advantages of using a video for learning is that you have your own personal teacher to go back to time and time again!

Beryl's **Info Video** lasts a full hour and a half and costs £20.00 plus £1.50 postage and packing. There is also the option of buying a set of **Info Sheets** to compliment the video,

for an extra £9.00. They also include other items, as well as those demonstrated on the video.

As part of the exercise, Beryl has finally split her **Info Sheets** into three sets:-

- **Get Started**
- **Take It Further**
- **Make Something Else**

Each set costs £15.00 plus £2.25 to cover postage and packing. To order a video or a set of **Info Sheets**, you should write to Beryl at the address shown below.

Alternatively, if you would like to receive a full price list of all of Beryl's products, please send her a self-addressed and stamped envelope to the following address:-

Beryl Jarvis
90 Asfordby Rd
MELTON MOWBRAY
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 316
 Adriatic
 Royal
 320
 Navy
 Larch
 MN3
 MN2
 392
 Bilberry
 Black
 Disco Pink
 Disco Yellow
 Disco Green
 Disco Orange
 Foxy
 328
 325
 Orange
 361
 389
 387
 414
 416
 Stone
 Oak
 Bracken
 Peat Brown
 427
 420
 357
 Sunflower
 344
 341
 Blonde
 Warm White
 White
 Special Mint
 455
 458
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Two in One

A To & Fro design in Bramwell Fine 4-ply yarn

CLASSIC COLLECTION

Many of you have said how much you like our Tuck Stitch Classics. You tell us they have not only knitted up nicely, but have also fitted well and have asked if stocking stitch versions were available.

At your request, we've decided to now write two versions of our Tuck Stitch Classics. Both versions of the Child's "V" neck sweater have either long or short set-in sleeves; one pattern is for knitting in tuck stitch and the other is in stocking stitch. We've used a variation of Card 3 for the tuck stitch version and we're sure both patterns will be a useful addition to your pattern library.



General Information

PATTERN RATING

Tuck Stitch

** Fairly easy for knitters with some experience.

Stocking Stitch

* Easy to knit.

MACHINES

Tuck Stitch

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

Stocking Stitch

This pattern is suitable for standard gauge machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)
 1 [1, 1, 1, 1, 1] x 500 g cone in Primrose (MY).

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:-
 F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel: 01282 779811.

GARMENT WEIGHT

Tuck Stitch

Finished long-sleeved jumper in third size weighs 185 g; the short-sleeved version weighs 145 g.

Stocking Stitch

Finished long-sleeved jumper in third size weighs 160 g; the short-sleeved version weighs 120 g.

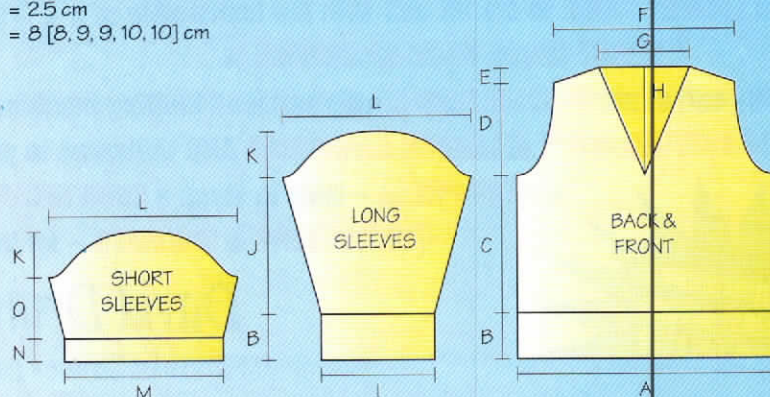


Diagrams

A = 33.5 [36, 38.5, 41, 43.5, 46] cm
 B = 6 cm
 C = 18 [22, 26, 30, 33, 33] cm
 D = 12 [13, 14, 15, 17, 18] cm
 E = 2 cm
 F = 23.5 [25, 27, 28.5, 30, 32] cm
 G = 11 [12, 12.5, 12.5, 13.5, 14.5] cm
 H = 15.5 [16.5, 17.5, 18.5, 21, 22] cm
 I = 15 [16, 17, 17.5, 18.5, 19.5] cm
 J = 18 [22, 27, 32, 37, 37] cm
 K = 6.5 [7.5, 8.5, 9.5, 11.5, 12.5] cm
 L = 25 [27, 28.5, 30, 32, 32.5] cm
 M = 22.5 [24.5, 26, 27.5, 29.5, 30] cm
 N = 2.5 cm
 O = 8 [8, 9, 9, 10, 10] cm

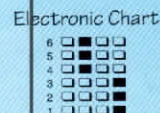
*A = 33.5 [35.5, 38.5, 40.5, 43.5, 45.5] cm
 *F = 23.5 [25, 26, 28.5, 30, 32] cm
 *G = 10.5 [11.5, 12, 13, 13.5, 14] cm
 *H = 16 [17, 18, 19, 21, 22] cm
 *I = 15 [15.5, 17, 17.5, 18.5, 19] cm
 *L = 25 [26, 28.5, 30, 31, 32.5] cm
 *M = 22.5 [24, 26, 27.5, 29, 30.5] cm

* The measurements shown here apply to the tuck stitch version of the sweater. The measurements for the stocking stitch version are the same, *except for those shown in italics above.*



Charts

For tuck stitch version only



Tuck Stitch Version

Pattern Information

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.

Actual size 65 [70, 75, 80, 85, 90] cm, 25½ [27½, 29½, 31½, 33½, 35½] in.

Length to shoulder 36 [41, 46, 51, 56, 57] cm, 14½ [16, 18, 20, 22, 22½] in.

Long sleeve seam 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in.

Short sleeve seam 10.5 [10.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

24 stitches and 60 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 50.

NOTES

a) We used purl side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed, from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) On Silver Reed electronic machines, place needle 1 cam at centre 0. Press button 1 (right light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

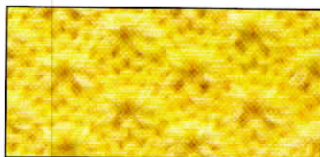
d) Brother electronic machines, place pattern at each side of centre 0.

Knitting Instructions

BACK

With carriage at right and using MY, cast on 81 [87, 93, 99, 105, 111] sts at centre of machine in 1x1 rib with extra st at left.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib



knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st **.

K 107 [131, 155, 179, 197, 197] rows. RC shows 108 [132, 156, 180, 198, 198].

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row until 61 [67, 71, 75, 79, 83] sts rem, then on every foll 4th row until 57 [61, 65, 69, 73, 77] sts rem. K 50 [52, 56, 60, 70, 74] rows. RC shows 180 [210, 240, 270, 300, 306].

SHAPE SHOULDERS

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next 10 rows and 5 [6, 2, 4, 5, 6] sts at beg of foll 2 rows. Cast off rem 27 [29, 31, 31, 33, 35] sts.

FRONT

Work as for Back to **.

K 97 [121, 145, 169, 185, 185] rows. 10 [10, 10, 10, 12, 12] rows less have been worked to armhole than on Back.

SHAPE NECK

Transfer centre st on to adjacent N. Push empty N to NWP. Note patt row on card. Using nylon cord, K 40 [43, 46, 49, 52, 55] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

Dec 1 st (2 sts in) at neck edge on next and foll 6th [6th, 6th, 6th, 7th, 7th] row. K 3 [3, 3, 3, 4, 4] rows.

SHAPE ARMHOLE

Cont to dec at neck edge on every 6th [6th, 6th, 6th, 7th, 7th] row from previous dec and at the same time, cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every alt row until 26 [29, 30, 32, 34, 36] sts rem, then on every foll 4th row until 22 [24, 25, 27, 29, 31] sts rem. Cont to dec at neck edge only on every 6th [6th, 6th, 6th, 7th, 7th] row from previous dec until 15 [16, 17, 19, 20, 21] sts rem. K 9 [9, 9, 15, 8, 7] rows.

SHAPE SHOULDER

Cast off 2 [2, 3, 3, 3, 3] sts at beg of next and foll 4 alt rows, K 1 row. Cast off rem 5 [6, 2, 4, 5, 6] sts. With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st. Finish to correspond with first side, reversing shaping. 11 ►

Stocking Stitch Version

Pattern Information

MEASUREMENTS

To fit chest 56 [61, 66, 71, 76, 82] cm, 22 [24, 26, 28, 30, 32] in.

Actual size 65 [70, 75, 80, 85, 90] cm, 25½ [27½, 29½, 31½, 33½, 35½] in.

Length to shoulder 36 [41, 46, 51, 56, 57] cm, 14½ [16, 18, 20, 22, 22½] in.

Long sleeve seam 24 [28, 33, 38, 43, 43] cm, 9½ [11, 13, 15, 17, 17] in (adjustable).

Short sleeve seam 10.5 [10.5, 11.5, 12.5, 12.5] cm, 4 [4, 4½, 4½, 5, 5] in (adjustable).

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 50.

NOTES

a) We used knit side of knitting as right side of garment.

Knitting Instructions

BACK

With carriage at right and using MY, cast on 94 [100, 108, 114, 122, 128] sts at centre of machine in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 32 rows. Transfer sts for st st *.

Set RC at 000 **.

Using MT, K 72 [88, 104, 120, 132, 132] rows.

SHAPE ARMHOLES

Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every row until 74 [80, 84, 90, 94, 100] sts rem and then on every foll alt row until 66 [70, 74, 80, 84, 88] sts rem. K 32 [34, 36, 40, 46, 48] rows. RC shows 120 [140, 160, 180, 200, 204].



SHAPE SHOULDERS

Cast off 5 [5, 5, 6, 6, 6] sts at beg of next 6 rows and 3 [4, 5, 4, 5, 6] sts at beg of foll 2 rows. Using WY, K a few rows over rem 30 [32, 34, 36, 38, 40] sts and release from machine.

FRONT

Work as for Back to **.

Using MT, K 64 [80, 96, 112, 124, 124] rows. 8 rows less have been worked to armhole than on Back.

SHAPE NECK

Using nylon cord, K 47 [50, 54, 57, 61, 64] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

Dec 1 st (2 sts in) at neck edge on next and every foll 3rd [3rd, 3rd, 3rd, 4th, 4th] row until 44 [47, 51, 54, 59, 62] sts rem. K 1 [1, 1, 1, 3, 3] rows.

SHAPE ARMHOLE

Cont to dec at neck edge on every 4th row from previous dec and at the same time, cast off 4 sts at beg of next row, K 1 row. Dec 1 st (2 sts in) at armhole edge on every row until 32 [35, 37, 40, 42, 45] sts rem, then on every foll alt row until 26 [28, 29, 32, 34, 36] sts rem. Cont to dec at neck edge only on every 4th row from previous dec until 18 [19, 20, 22, 23, 24] sts rem. K 1 [1, 1, 1, 3, 3] rows.

SHAPE SHOULDER

Cast off 5 [5, 5, 6, 6, 6] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 3 [4, 5, 4, 5, 6] sts.

With carriage at left, unravel nylon cord over rem Ns, bringing Ns back to WP. Finish to correspond with first side, reversing shaping.

LONG SLEEVES

With carriage at right and using MY, cast on 42 [44, 48, 50, 52, 54] sts at centre of machine in 1x1 rib.

Work as for Back from * to *.

Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 5th [5th, 6th, 7th, 8th, 7th] row until there are 70 [74, 80, 84, 88, 92] sts. K 2 [13, 12, 5, 4, 15] rows. RC shows 72 [88, 108, 124, 148, 148]. Adjust length at this stage, if required.

SHAPE TOP

** Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every alt row until 48 [48, 52, 52, 44, 44] sts rem, then on every row until 28 sts rem. Cast off **.

SHORT SLEEVES

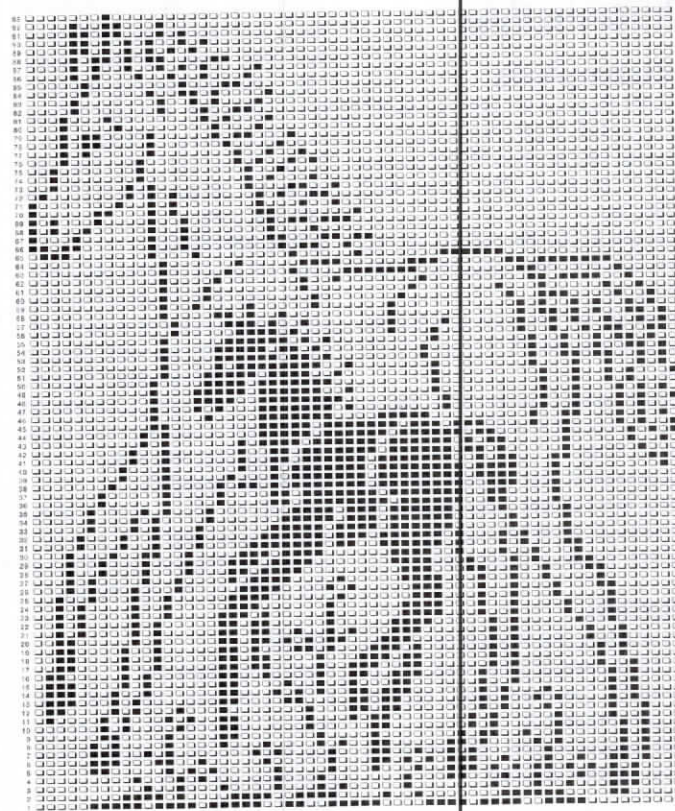
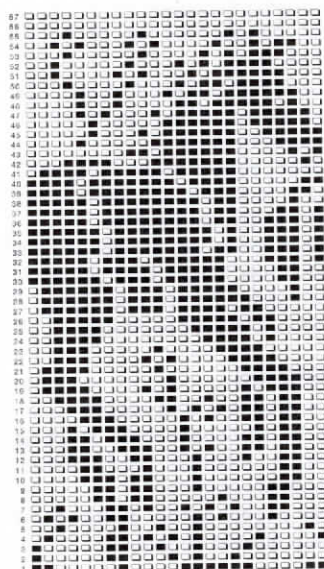
With carriage at right and 11 ►

Picture Parade

Horsing Around!

Jo Newton continues her new series, producing special requests for our readers. This month, she decided it was her turn and so has designed these lovely horses for herself, but she's still prepared to share them with us!

I thought I had got horse designs out of my system with the publication of my book 'Jo's Horses' but the sight of a sculpture of a mare and foal inspired me again and as now is the time of year that most pony foals are born it seemed appropriate for this month's Picture Parade.



Picture Parade

For the 60 stitch design I've knitted a green landscape for the ponies to frolic upon, changing over to light grey for the main background. This can also be done with the 24 stitch motif. Experienced knitters will realise that it is necessary to change over the yarns as the pattern starts, so that green goes in the second feeder and light grey becomes the background. I used green for the first three rows and then dark grey.

When the swatch was finished I Swiss darned a few stitches of the mare's near hind hoof with dark grey, and the stems of the flowers which help break up the float threads in green and the flowers in pink. (If there is anyone out there who has not mastered the art of Swiss darning do please send a S.A.E. for my free instruction sheet.)

I have also sewn on little sparkly beads for the eyes, which do add realism, but may not show up very well on the page.

I have used a different colour scheme for the 24 stitch repeating motif which I have abstracted from the larger picture with the aid of DesignaKnit and my computer and have embroidered the middle foal so that the before and after effect may be seen. This motif could of course be knitted in pastel colours for very young children's garments. If you would like these designs putting on disk for Brother or DesignaKnit do get in touch with me at the following address:-

Jo Newton
Barrowby Old Hall
Grantham, Lincs NG32 1BX
Tel: 01476-563111

YARNS USED

Forsell SHAMAL

The large picture starts with **Lemon Grass** (green) and then changes to **Graphite** on **Silver Grey** with small amount of **Deep Pink** for Swiss darning. 24 stitch design is **Velvet Brown** on **Oyster** with Swiss darning in **Hollyberry Red**. ■

Tuck Stitch Version

◀ 9 LONG SLEEVES

With carriage at right and using MY, cast on 37 [39, 41, 43, 45, 47] sts at centre of machine in 1x1 rib with extra st at left.

Work as for Back from * to **.

Shape sides by inc 1 st (2 sts in) at each end on every 8th [9th, 11th, 12th, 13th, 13th] row until there are 61 [65, 69, 73, 77, 79] sts. K 11 [14, 7, 11, 13, 13] rows. RC shows 108 [132, 162, 192, 222, 222].

SHAPE TOP

*** Cast off 4 sts at beg of next 2 rows. Dec 1 st (2 sts in) at each end on every 4th row until 43 [45, 47, 49, 45, 43] sts rem, then on every foll alt row until 25 sts rem. Cast off rem sts ***.

SHORT SLEEVES

With carriage at right and using MY, cast on 55 [59, 63, 67, 71, 73] sts at centre of machine in 1x1 rib with extra st at left. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Insert card and lock on first row. Take carriage across twice without knitting. Set RC at 000. Using MT, K 1 row. Release card and cont in tuck st.

Shape sides by inc 1 st (2 sts in) at each end on every 14th [14th, 16th, 16th, 18th, 18th] row until there are 61 [65, 69, 73, 77, 79] sts. K 5 rows. RC shows 48 [48, 54, 54, 60, 60].

SHAPE TOP

Work as for Long Sleeves from *** to ***.

NECKBAND (2 PIECES)

Join shoulder seams.

Push 69 [72, 75, 78, 84, 87] Ns to WP. With P side facing, pick up 53 [55, 57, 60, 65, 67] sts along front edge and 16 [17, 18, 18, 19, 20] sts across half of back neck and place on to Ns. Inc 1 st at each end. 71 [74, 77, 80, 86, 89] sts. Set RC at 000. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Using MT-4/MT-4, dec 1 st at front edge on next 14 rows. K 1 row. Inc 1 st at front edge on next 13 rows. Transfer sts for st st. Using MT, inc 1 st at front edge on next row, K 1 row. Using WY, K a few rows and release.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join neckband, side and sleeve seams. Set in sleeves. Fold neckband in half to right side and pin in position. Unravel WY and backstitch through open loops of last row worked in MY. ■

Stocking Stitch Version

◀ 9 using MY, cast on 64 [68, 74, 78, 82, 86] sts at centre of machine in 1x1 rib. K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Set RC at 000. Using MT, shape sides by inc 1 st (2 sts in) at each end on every 9th [9th, 10th, 10th, 10th, 10th] row until there are 70 [74, 80, 84, 88, 92] sts. K 5 [5, 6, 6, 10, 10] rows. RC shows 32 [32, 36, 36, 40, 40].

SHAPE TOP

Work as for Long Sleeves from ** to **.

NECKBAND (2 PIECES)

Join shoulder seams.

Push 69 [72, 75, 78, 84, 87] Ns to WP. With K side facing, pick up 54 [56, 58, 60, 65, 67] sts along front neck and 15 [16, 17, 18, 19, 20] sts across half of back neck and place on to Ns. Inc 1 st at each end. 71 [74, 77, 80, 86, 89] sts. Set RC at 000. Using MT and MY, K 1

row. Transfer sts for 1x1 rib. Using MT-4/MT-4, dec 1 st at front edge on next 14 rows. K 1 row. Inc 1 st at front edge on next 13 rows. Transfer sts for st st. Using MT, inc 1 st at front edge on next row, K 1 row. Using WY, K a few rows and release from machine.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry before removing pins.

MAKING UP

Join neckband, side and sleeve seams. Set in sleeves. Fold neckband in half to right side and pin in position. Unravelling WY as required, backstitch through open loops of last row worked in MY. ■

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Pattern 1

Teach In

Pattern Knitting: Part 3 - Fair Isle

In the last two issues, Ann Kite has suggested that you sit at your machine, pass the carriage up and down and watch what the needles are doing. This month, we are actually going to do some knitting!

It is now time to do some pattern knitting and, once again, this is an article to read whilst you sit and knit, at your machine. Please note that all the following figures in round brackets () refer to chunky machines.

Step 1

Cast on 80 (40) stitches and knit about 40 (20) rows.

Step 2

Insert a suitable punchcard and lock on Row 1. On electronic machines, programme in a design using your basic programme. (See Teach In, May 1999 - Issue 16.) On Silver electronics turn on the inspection light.

Step 3

Do the memory or selection rows. The carriage settings are given in Fig. 1 and I wrote about these, in detail, in Teach In in Issue 16. As I explained then, I use the free pass method for the memory and selection rows, even when it is not strictly necessary, as it is a very useful technique to become totally confident in.

Step 4

Now set the carriage for Fair Isle. See Fig. 2.

Step 5

Unlock the punchcard. On Silver electronics turn off the inspection light. On Brother electronics there is no action to take it is automated at this stage.

Step 6

Add a claw weight at each edge of the knitting. Machines find it difficult to knit the edge stitches correctly when pattern knitting unless we use a little extra weight. Many knitters, I know, use weights for all their knitting but on modern machines - when knitting stocking stitch with a smooth yarn and all needles in working position - you do not need weights at the edge of the knitting.

MACHINES	Carriage settings for memory and selection rows			
Silver Reed & Knitmaster Carriages without release lever	Carriage in the released position using the release button			
	Cam lever		Side levers	
	Slip		0	
Brother	FIRST FREE PASS		SECOND FREE PASS	
	Part buttons	Change knob	Part buttons	Change knob
	In	NL	In	KC
Toyota	FIRST FREE PASS		SECOND FREE PASS	
	Selection lever	Card lever	Selection lever	Card lever
	Empty	0	Empty	C

Figure 1

I sometimes receive puzzled 'phone calls, from knitters using my beginners' video, asking why I don't use weights when knitting stocking stitch. I was taught only to use weights when necessary and it isn't necessary for stocking stitch, unless you have a difficult yarn or some needles in holding position. Worse still, some knitters leave their ribber comb and weights on when knitting single bed fabrics. This really is working against the machine. It leads to problems with tension and encourages any dropped stitches to run.

While we are on the subject of ribbers and what not to do, if you have a ribber on your machine, when knitting with the main bed only, cover the ribber and bring your knitting over the front of the ribber. This keeps the angle between the main bed and the knitting correct. It's the same angle as it would be if you did not have a ribber and the main bed was sitting flat on the table.

If you usually let the knitting hang down behind the ribber when knitting with the main bed only, try having it in front of the ribber and you will be surprised how much easier it makes handling your knitting: picking up dropped stitches, increasing, decreasing and casting off for example. However I digress, let us return to Fair Isle knitting.

Make sure you have completed steps 1 to 6, before continuing.

Step 7

Before threading your second colour, check the position of the edge needle on the side nearest to the carriage. On some Brother and Toyota machines - for example the Brother 891, 881, all Brother electronics and the Toyota 950 - it will always be in the selected position... and so will the one on the opposite side of the knitting. On others it will be in the selected position only if required to be by the pattern, but not otherwise. On Silver machines the edge needles will be in the working position.

Having the edge needle nearest the carriage forward of the working position on every row gives a neater edge to the knitting. So, if your edge needle on the same side as the carriage is in the working position, move it forward to holding position. Leave the holding levers set at knit.

Step 8

Thread the second yarn into the second feeder and start knitting. Move the edge weights up every 20 (10) or so rows and, if necessary, move the first needle on each row to holding position. Having the first needle of the row forward of the working position ensures the first needle always knits in the second colour and

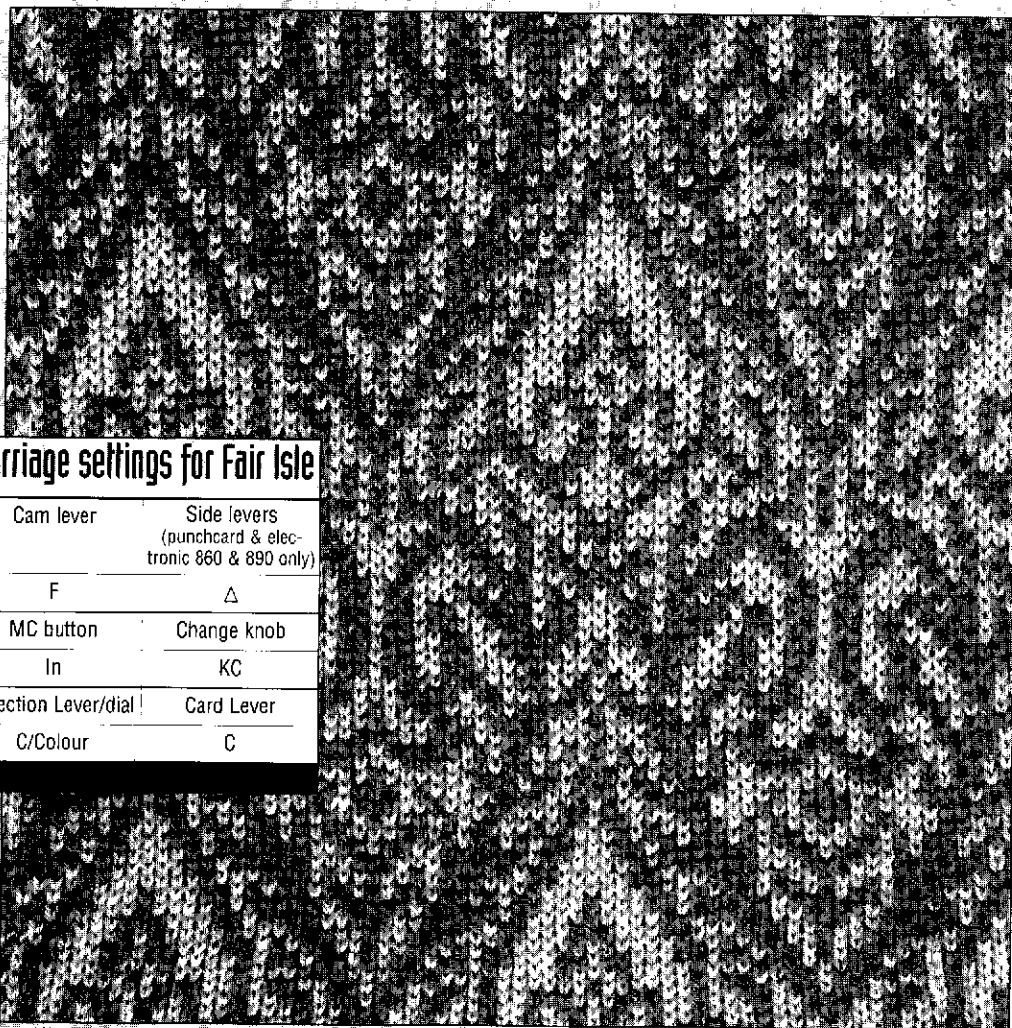
that the main colour is woven into the edge of the knitting.

Knitters with Silver electronic machines sometimes try to shortcut this chore by positioning the point cams one or two needles in from the edge of the knitting. This does not have the same effect. The edge needles always knit in the main colour - but the pattern yarn isn't woven into the edge of the knitting and the effect is not so neat.

This month I have made some detours along the way and commented about things like where your knitting should hang in relation to the ribber. Details like this affect the ease with which you can knit and therefore the final appearance of your knitting. I often get asked for information about how to get a good finish.

A GOOD FINISH

A good finish is not something that can be applied near the end of your knitting, during the making up stage. It starts with the planning of your knitting. It also depends on the acquisition of the best possible techniques and attention to detail. Pressing, or steaming and sewing up a garment beautifully is fine, but if you made a poor job of picking up a dropped stitch halfway up the front, your finish will probably still not satisfy you!



MACHINES		Carriage settings for Fair Isle	
Silver Reed & Knitmaster		Cam lever	Side levers (punchcard & electronic 860 & 890 only)
		F	Δ
Brother		MC button	Change knob
		In	KC
Toyota		Selection Lever/dial	Card Lever
		C/Colour	C

Figure 2

PRACTICE MAKES PERFECT

Now practice Fair Isle knitting! Try different designs and enjoy your knitting. Don't worry if you make a mistake, just knit a few rows of stocking stitch and then start the Fair Isle patterning again. Keep practising the memorising or selection process so that you can do it easily. This will prepare you for next month's Teach In and what to do when you make a mistake. No! You don't strip it off and start all over again! You can unravel and correct the pattern. It is easy when you know and understand how, I promise you! ■

This is the third article in Ann Kite's major new series about pattern knitting on Silver, Brother, Knitmaster and Toyota machines, both punchcard and electronic. By including all machines, she hopes that everyone will find something of interest.

If you have missed any of the articles, you can order the magazines for £2.55 each including postage & packing or £4.00 post free for any 3 issues. Overseas friends should ask for details of postal charges or pay by Mastercard or Visa and request Surface or Airmail post. We'll add the postage on to the cost of the magazines when we process your order.

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Teach In

Country Style Fair Isle

Designed by **Mary Smith** in **Yeoman Sport 4-ply yarn**

Pattern Information

MEASUREMENTS

To fit chest 92 [97, 102, 107, 112, 117] cm, 36 [38, 40, 42, 44, 46] in. Actual size 106 [110, 115, 121, 125, 131] cm, 42 [43½, 45½, 48, 49½, 51½] in. Length to shoulder 66.5 cm, 26½ in. Sleeve seam 43 [43, 43, 46, 46, 46] cm, 17 [17, 17, 18, 18, 18] in. *Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.*

TENSION

29 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 50.

NOTES

- We used knit side of knitting as right side of garment.
- Before knitting, prepare any punchcards or electronic sheets provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
- Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern. If only one colour is given, use this colour to knit in stocking stitch.
- On Silver Reed electronic machines, place needle 1 cam

between needles 12 and 13 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

e) On Brother electronic machines, place pattern over centre 0.

SHAPE SHOULDERS

Cast off 10 [11, 11, 12, 13, 14] sts at beg of next 2 rows, 10 [11, 12, 12, 13, 14] sts at beg of next 2 rows, 10 [11, 12, 13, 13, 14] sts at beg of next 2 rows, 11 [11, 12, 13, 13, 14] sts at beg of next 2 rows and 11 [11, 12, 13, 14, 14] sts at beg of next 2 rows. Cast off rem 52 sts.

FRONT

Work as for Back to **.

Set RC at 000. Using MT, K 166 rows. 52 rows less have been worked to shoulder than on Back.

SHAPE NECK

Note patt row on card. Using nylon cord, K 78 [81, 85, 89, 92, 96] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side.

K 1 row. Dec 1 st at beg of next and every foll alt row until 52 [55, 59, 63, 66, 70] sts rem. Lock card. Cont in st st and MC.

SHAPE SHOULDER

Cast off 10 [11, 11, 12, 13, 14] sts at beg of next row, K 1 row. Cast off 10 [11, 12, 12, 13, 14] sts at beg of next row, K 1 row. Cast off 10 [11, 12, 13, 13, 14] sts at beg of next row, K 1 row. Cast off 11 [11, 12, 13, 13, 14] sts at beg of next row, K 1 row. Cast off rem 11 [11, 12, 13, 14, 14] sts.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on the number previously noted. Take the carriage to the left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with the first side, reversing shaping.

SLEEVES

With carriage at right and using MC, cast on 75 [75, 75, 79, 79, 79] sts at centre of machine in 1x1 rib with extra st at right.

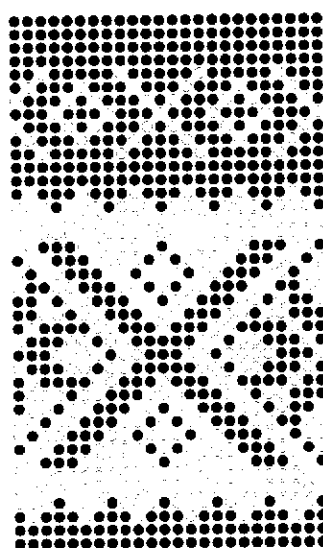
Work as for Back from * to *.

Using WY, K a few rows and release from machine.

Push 78 [78, 78, 82, 82, 82] Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts on to Ns inc evenly. Unravel WY. Insert card and lock on first row. Take carriage across twice without knitting. Release card and continue in Fair Isle pattern. Set RC at 000.

Using MC, shape sides by inc 1

Punchcard Chart



FAIR ISLE PATTERN

K 2 rows MC/A, 2 rows MC, 5 rows MC/B, 3 rows MC/A, 1 row MC/B, 3 rows MC/A, 5 rows MC/B, 2 rows MC, 2 rows MC/A, 2 rows A (in feeder 2/B), 7 rows MC/A and 2 rows in A (in feeder 2/B). These 36 rows form pattern.

Knitting Instructions

BACK

With carriage at right and using MC, cast on 156 [162, 170, 178, 184, 192] sts at centre of machine in 1x1 rib.

* K 5 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 30 rows. Transfer sts for st st *.

Insert card and lock on first row. Take carriage across twice without knitting. Release card and cont in Fair Isle patt **.

Set RC at 000. Using MT, K 218 rows. Lock card. Cont in st st and MC.

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General Information

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard or electronic machines with a ribber.

If you don't have a ribber, work ribs in mock rib.

MATERIALS

Yeoman Sport 4-ply. (Yarn Guide No.11.)
1 [1, 1, 1, 1, 1] x 500 g cone in Oatmeal (MC).

1 [1, 1, 1, 1, 1] x 500 g cone in Terracotta (A).

1 [1, 1, 1, 1, 1] x 500 g cone in Taupe (B).

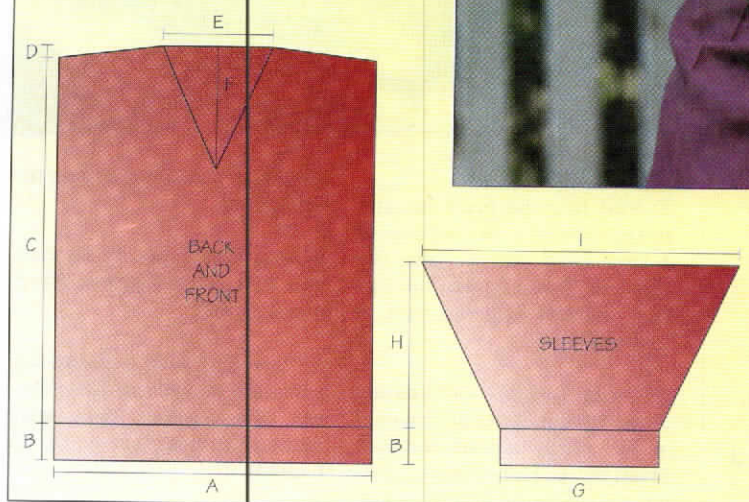
The fibre content of this yarn is 100% pure shrink-resist Merino Wool. For further information about this yarn, please write to the following address:- Yeoman Yarns, 36 Churchill Way, Fleckney, Leicestershire LE8 8UD. Tel:- 0116-240 4464.

GARMENT WEIGHT

Finished garment in fourth size weighs 535 g.

Diagrams

A = 53.5 [55.5, 58.5, 61, 63, 66] cm
B = 6 cm
C = 60.5 cm
D = 2.5 cm
E = 18 cm
F = 17 cm
G = 26.5 [26.5, 26.5, 28, 28, 28] cm
H = 37 [37, 37, 40, 40, 40] cm
I = 53 cm



st at each end on every 3rd [3rd, 3rd, 4th, 4th, 4th] row until there are 118 sts, then on every foll 4th row until there are 154 sts. K 2 [2, 2, 0, 0, 0] rows. RC shows 134 [134, 134, 144, 144, 144]. Lock card. Cont in stocking stitch and MC. Using MT+3, K 1 row and then cast off with a latch tool.

BIAS NECKBAND

Push 10 Ns at extreme left of machine to WP. Using MC, cast on by hand. Using MT-2, K 2 rows.

* Dec 1 st at left edge and inc 1 st at right edge, K 2 rows; repeat from * until strip is long enough to go around neck edge and then cast off.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. With right sides together, sew one edge of the bias neckband around neck edges. Join ends. Fold band in half and then catch down on the inside. ■

Punchcard
designed by
Judy Dodson

- 17 Pink
- 40 Powder
- 27 Damask
- 45 Dark Coral
- 37 Tomato
- 4 Red
- 1 Wine
- 28 Heather
- 6 Violet
- 11 Purple
- 25 Petunia
- 22 Cerise
- 29 Garnet
- 15 Sky
- 16 Slate
- 24 Royal
- 7 Ink
- 2 White
- 5 Grey
- 18 Charcoal
- 3 Black
- 10 Cream
- 8 Gold
- 31 Mustard
- 46 Melon
- 43 Ginger
- 20 Oatmeal
- 30 Birch
- 42 Chamois
- 9 Taupe
- 39 Terracotta
- 19 Cafe
- 38 Chocolate
- 32 Willow
- 33 Basil
- 35 Cactus
- 34 Privet
- 23 Emerald
- 21 Bottle
- 47 Pacific
- 13 Turquoise
- 14 Teal

Plant Pot Cover

Designed by **Betty Meeds** in **Oddments**

General Information

PATTERN RATING

*Very easy to knit.

MACHINES

We used a French Knitting Machine for our cover. Alternatively, you can knit a cord on your machine, following the instructions in your manual.

MATERIALS

Oddments of 4-ply yarn. (Yarn Guide No.11.)

A small amount in Main Colour (MC).

A small amount in any contrast colour (C).

12.5 cm, 5 in plant pot.

Copydex adhesive.

Daisy trimming.

Steel wool or soap filled pad.

Pattern Information

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 50.

Knitting Instructions

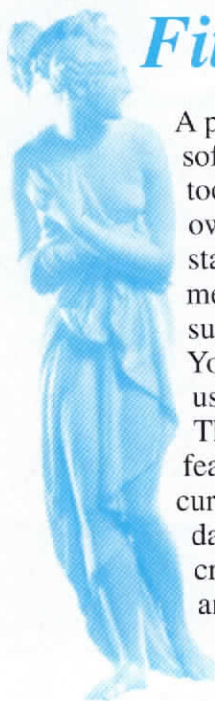
CORDS

Use either a French Knitting machine or your knitting machine, following the instructions in the manual.

Using MC, knit a cord 635 cm, 250 in long. Using C, knit a cord 185.5 cm, 73 in long. Using MC, knit 2 cords 25 cm, 10 in long. Using C, knit a cord 7.5 cm, 3 in long.



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MAKING UP

① First take the plant pot and rub the outside with steel wool or a soap-filled pad to take the shine off. This roughens the surface and will help the cord to stick to the pot.

② Using Copydex and starting at the bottom, glue the long cord in MC neatly around the pot. Brush the glue on to the pot, taking a small piece at a time and sticking the cord down before gluing the next section. Glue MC to under rim.

③ Take one of the 25 cm, 10 in cords in MC and glue to the outside of the rim to form a handle.

④ Glue the other 25 cm, 10 in cord in MC to the rim to form a

handle, so that it crosses over the first handle.

⑤ Pick up the pot by the handles and catch together where handles cross.

⑥ Take the 7.5 cm, 3 in cord in C and place around top of handles, sew ends together. Place seam underneath and catch in place to handles.

⑦ Using the long cord in C, glue it to the rim of pot, sticking the cord over the ends of the handles. If you find the last piece of cord will not remain stuck down, hold it in place with a clothes peg until dry.

⑧ Finally, decorate with daisies or trimming of your own choice. ■

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Sophistication for Summer

Designed by **Nina Miklin** in **Roma & Giulietta** yarn

General Information

PATTERN RATING

*** Fairly easy for experienced knitters.

MACHINES

This pattern is suitable for Brother standard gauge punchcard and electronic machines and Silver Reed standard gauge punchcard machines with a ribber.

MATERIALS

VERSION A (For Evening Wear)

Nina Miklin Roma (already wound double).

(Yarn Guide No.8.)
1 [1, 1, 1] x 350 g cone in Black or White (MY).

Nina Miklin Giulietta (already wound treble).

1 [1, 1, 1] x 100 g cone in Silver (CY).

4 buttons.

VERSION B (For Day Wear)

Nina Miklin Roma (already wound double).

(Yarn Guide No.8.)

1 [1, 1, 1] x 300 g cone in Royal (MC).

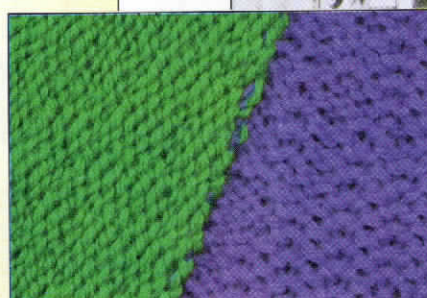
1 [1, 1, 1] x 100 g cone in Green (CC).

4 buttons.

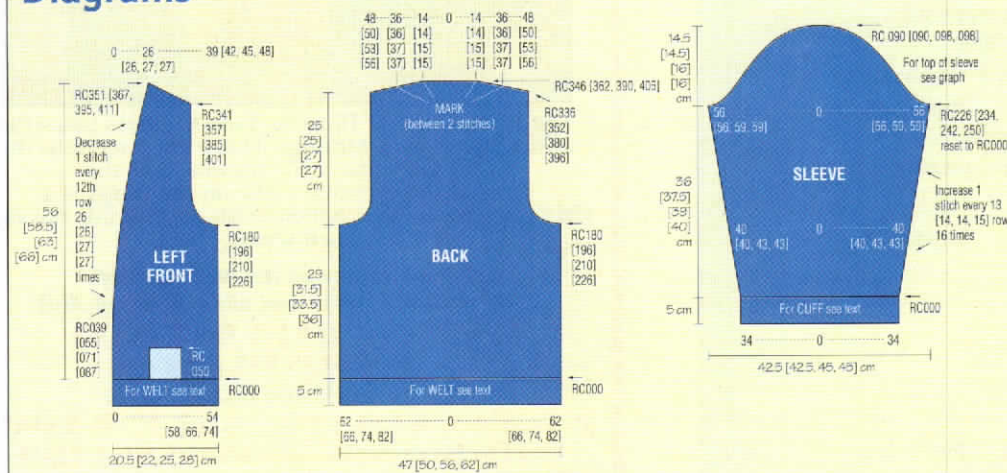
The fibre content of Roma is 100% extra fine Merino Wool. For further information about this yarn, please write to the following address:- Nina Miklin, PO Box 1720, London W9 1TT or telephone 0171-286 1532.

GARMENT WEIGHT

Version A in first size weighs 260 g and in second size weighs 285 g. Version B in second size weighs 285 g.



Diagrams



Pattern Information

MEASUREMENTS

To fit sizes small [medium, large, extra large].

To fit bust 76-82 [87-92, 97-102, 107-112] cm, 30-32 [34-36, 38-40, 42-44] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 62 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 5 on a Brother 910).

For perfect results, please check your tension carefully.

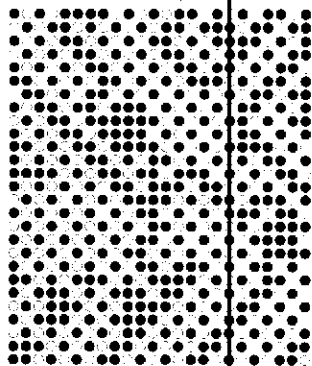
ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on page 50.

NOTES

- a) We used purl side of knitting as right side of garment.
b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.
c) When shaping in HP, always take yarn round first inside N in HP to prevent a hole forming.
d) Fronts, Back, Sleeves and Pockets (including pocket linings) are knitted in main yarn or main colour. The front bands, the pocket trimmings and the welts for the front bands are knitted in contrast yarn or contrast colour.

Tuck Stitch pattern



SPECIAL NOTES

Ribbing:- When knitting in **Roma**, put the ribber side lever on II on Brother machines for all the ribbing rows and use the P carriage on Silver Reed machines. When knitting in **Giulietta**, put the slide lever on II on Brother machines for the selvedge only.

Knitting Speed:- When knitting in **Giulietta**, we suggest that you move the carriage across the needlebed just a fraction slower than you would normally knit.

Tuck Stitch:- When knitting tuck stitch pattern on **Brother** machines, press only one tuck button on your carriage - that is, tuck only from left to right and **not** from right to left. If you are knitting the tuck stitch pattern on **Silver Reed** machines, set the side levers to tuck only from left to right and **not** from right to left.

Shoulder Seams:- To finish the shoulder seams on the machine as described in the pattern - which produces a very nice seam if you follow the instructions! - knit the fronts first, then the front bands and attach the

bands before knitting the back. This will enable you to replace the front shoulders on top of the back stitches without having to take the back off the machine. This is an easy way to finish the seam and it is also very neat. However, it works only with tuck stitch - and is only successful if you following the instructions exactly.

NOTES ON KNIT TO FINISH, BOOK 1

The numbers in dark circles ❶ and the instructions in italics refer to Nina Miklin's unique finishing techniques, described in step-by-step instructions with illustrations, in Book No.1, Book No.2 and the Knit To Finish series. They are not part of the instructions given below to knit the actual garment. If you prefer to use your own method of finishing a garment, simply ignore the circles.

❶ See Book No.1, Part Four, for the Tight Row, Loose Row and the Latch Tool Cast-Off.

❷ When replacing the fronts to knit the bands pick up the first half of the end-stitches first and, when replacing the front again to finish the bands on the machine, pick up the second half. See Book No.1, Part Four, page 15, Steps 5a, 6b and 6c also for ❷a.

Knitting Instructions

POCKET TOP TRIMMING (MAKE 2)

Using WY, cast on 32 sts and K a few rows. With CY/CC, cont in st st and K 12 rows on MT-• and 22 rows in tuck stitch on MT-2•. Using WY, K a few rows in st st and release from machine.

POCKET LINING (MAKE 2)

Using MY/MC, work an e-wrap cast on over 30 sts. Cont in st st and K 32 rows on MT+2•. Using WY, K a few rows in st st and release from machine.

LEFT FRONT

With ribber in position, arrange 54 [58, 66, 74] Ns for 2x1 rib.

* Using MY/MC, hang on yarn and K 3 circular rows. Using MT-3/MT-3, K 35 rows. Using MT/MT, K 1 row **.

Transfer sts to main bed, set RC at 000 and set carriage for tuck stitch ***.

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Sophistication for Summer

◀ Knit and shape the front on the left side of the knitting as shown on the Diagram and, at the same time, work pocket, as follows, when RC shows 050.

PLACE POCKET

Counting from the left, miss first 14 sts of knitting then, starting on 15th st from left edge, replace Pocket Trimming on to next 32 sts, as follows:-

With stocking stitch side facing you, first replace 32 sts from tuck stitch end of knitting then replace 32 sts from stocking stitch end of knitting. K 1 loose row over centre 30 sts of pocket, omitting first and last of the 32 replaced sts. Cast off these 30 sts ①.

With purl side of Pocket Lining facing you, replace 30 sts from last row worked in MY/MC on to empty Ns. Continue knitting until RC shows 180 [196, 210, 226].

SHAPE ARMHOLE

Cast off 2 sts and K 4 [4, 2, 2] rows.

Cast off 1 [2, 2, 2] sts and K 4 rows.

Cast off 1 [1, 2, 2] sts and K 4 rows.

Cast off 1 [1, 1, 2] sts and K 4 rows.

(Dec 1 st and K 6 [4, 4, 4] rows) 1 [2, 3, 4] times.

(Dec 1 st and K 6 rows) 6 [7, 7, 8] times.

Dec 1 st and continue knitting until RC shows 341 [357, 385, 401].

SHAPE SHOULDER

On this and every foll alt row, push 2 [2, 3, 3] Ns to HP at each end of knitting, 5 times in all. Place rem 13 [16, 18, 21] sts on WY.

RIGHT FRONT

Work as for Left Front, reversing all shaping and pocket position by reading right for left and left for right.

LEFT FRONT BAND

With purl side facing and back neck at right of needlebed, replace Left Front on to 150 [158, 170, 178] Ns. ②

Set carriage for tuck stitch and RC at 000.

Using CY/CC and MT-2, K 20 rows.

Using MT-2••, K 10 rows.

Using MT-3, K 10 rows.

Using MT-3•, K 20 rows.

Using MT-3••, K 10 rows. RC shows 70.

Reset RC at 000, set carriage for stocking stitch and work as follows:-

Using MT-2••, K 5 rows.

Using MT-2•, K 5 rows.

Using MT-2, K 10 rows.

Using MT-1••, K 10 rows.

Using MT-1, K 5 rows.

Using MT-•, K 6 rows.

RC shows 41.

At this point, select either **Option 1** or **Option 2** below, depending on your preference for finishing:-

Option 1

To finish on the machine, K a few rows in WY across all sts and release from machine. Steam press the band and front. With knit side of work facing you and back neck at left side of needlebed, pick up front edge again ② and place on top of band sts. Using MT, K 1 row. Using MT+5, K one loose row and cast off. ①

Option 2

Using MT+5, K 1 loose row and cast off. ①. Steam press the band and front. Slip stitch the front band, by hand, to the inside of the front.

RIGHT FRONT BAND

Work as for Left Front Band, reading right for left and left for right.

BACK

With ribber in position, arrange 124 [132, 148, 164] Ns for 2x1 rib. Work as for Left Front from * to ***.

SHAPE ARMHOLES

Work as for Left Front, noting that shaping is worked at each side of the knitting. When RC shows 336 [352, 380, 396] on the left side of the knitting and 337 [353, 381, 397] on the right side of the knitting, shape shoulders as follows:-

SHAPE SHOULDERS

On this and every foll alt row, push 7 [7, 8, 8] Ns to HP. When RC shows 346 [362, 390, 406], release Ns from HP by arranging for 1x1 tuck stitch and, still in tuck stitch, K 1 row over all back neck sts. With K side of fronts facing you, replace front shoulder sts on to back shoulder sts. (Refer also to Diagram for Back for correct placement of sts.) Pick up the edge of the front bands at

shoulder end - each layer separately! ②a. Using MT+10, K 1 loose row over all Back sts and then cast off. ①.

WELT FOR LEFT FRONT BAND

With ribber in position, arrange over 10 - 0 - 16 Ns for 2x1 rib. Using CY/CC, work as for Back from * to ••. Transfer sts to main bed, dec evenly to reduce to 22 sts. Pick up and replace lower end of front band as for the shoulder end.

WELT FOR RIGHT FRONT BAND

Work as for Left Front Band, incorporating 4 buttonholes as follows:- When RC shows 006 and 026 and counting from left and right edges of knitting, work buttonholes over sts 5, 6, 7 and 8 (depending on button size).

SLEEVES

With ribber in position, arrange 68 Ns for 2x1 rib. Using MY/MC, hang on yarn and K 3 circular rows. Using MT-3/MT-3, K 32 rows. Using MT/MT, K 2 rows. Place knitting on WY and release from machine. Replace cuff sts over 80 [80, 86, 86] Ns. Set RC at 000. Knit as shown on Diagram for Sleeve until RC shows 226 [234, 242, 250]. Reset RC at 000.

SHAPE TOP

Cast off 2 sts at beg of next 2 rows.

(Cast off 2 sts at beg of next 2 rows and K 2 rows) 3 times.

Dec 1 st at each end of next and every foll 4th row until 78 [78, 80, 80] sts rem, then on every foll 3rd row until 74 [74, 72, 72] sts rem, then on every foll alt row until 52 [52, 54, 54] sts rem. Cast off 2 sts at beg of next 8 [8, 4, 4] rows and 3 sts at beg of foll 6 [6, 8, 8] rows. RC shows 090 [090, 098, 098]. Cast off rem 18 [18, 22, 22] sts.

MAKING UP

Steam press all pieces. Sew pocket lining neatly to inside of fronts, working across last row of ribbing on welt and up side edges. Sew pocket trimming neatly to front. Finish buttonholes and sew on buttons. Set in sleeves, then join underarm and side seams.

CARE INSTRUCTIONS

We suggest that you hand wash the garment in lukewarm water and dry flat out of direct sunlight. ■

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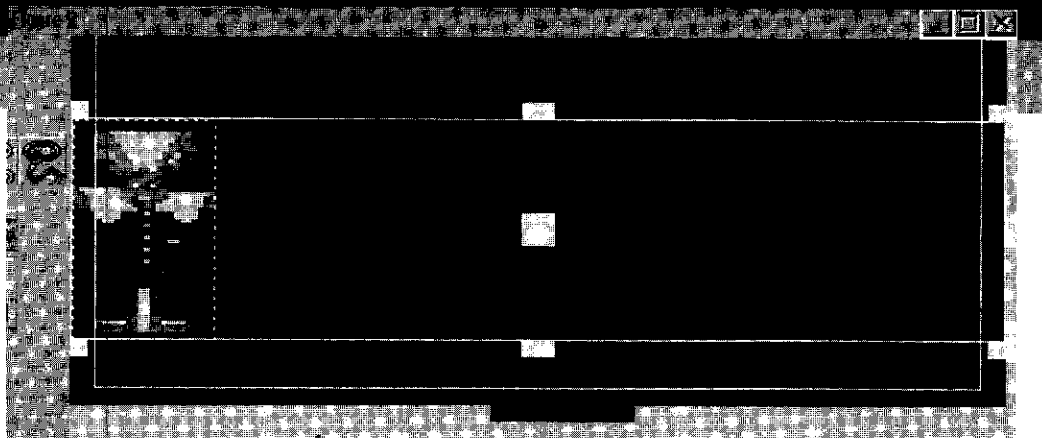
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This normally shows the co-ordinates of the cursor position, but when drawing a box it also displays in brackets the size of the box - 156 stitches by 55 rows in this example for one repeat of the bunny pattern. The box can be difficult to control exactly - if necessary, draw a box then turn on the handles by clicking on the **Tagged selection box** tool then adjust the size and / or position.

To put the bunny border into the box, use **Edit - Tile From**. Like **Edit - Paste From**, this allows any file to be selected and placed on the garment piece. The difference is that paste gives repeat, using tile multiple repeats can be placed on the garment or into a box.

First, use **Edit - Tile From** and select the file bunny.pat. Only one repeat of the pattern is displayed - as shown in Fig 2. This is for positioning the pattern before the other repeats are

placed. Click on the one repeat and hold the mouse button down while moving it to the centre of the box. When it is exactly in the middle of the garment, release the mouse button. The bunny is now repeated on either side to fill the box.

A VERTICAL BAND

Now try placing a pattern vertically up a garment piece. First, open vine.pat and notice that it is 32 stitches by 40 rows. As displayed on the screen, the vine does not repeat correctly to be used in this way. Move it 14 stitches to the left by selecting **Modify - Shuffle** and entering 14 in the box on the left. Save the new file as vine1.pat.

Display the front of the garment (**File - New** then select **FRONT**). Draw a box 32 stitches wide up the centre front - this time it will almost certainly be necessary to adjust the position using the tagged selection box so that it is in the correct position at the centre of the neckline.

Use **Edit - Tile From** and select the saved pattern vine1. The single repeat displayed for placing the first repeat appears in the top of the box. Use the mouse to move it to a suitable position, using the drawn outline of the neckline to check. (Notice that if the repeat is held in one position, the neckline is redrawn.) Release the mouse button to form the repeating pattern as shown in Fig. 3. Notice that this has a two stitch contrast stripe on each side of the border which was included by moving the box and reducing it to two stitches wide the using the fill tool.

Either of these examples can be knitted by saving the stitch pattern with a new name - perhaps bunbord.pat for the bunny border and vineband.pat for the vertical band. Make sure also that the new shape file which contains information about the position of the stitch pattern is saved by answering the question which begins 'The allocation and positioning of stitch patterns...' with

Yes. Use Inter-Active knitting to check that both garment pieces are displayed with the correct border in position.

Why not practice with some different files so that you are ready to move on, next time, when I will be showing you how to combine in more unusual ways and place different patterns on to garment pieces. ■

DesignaKnit Link

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DesignaKnit

Spotlight on Nina Miklin

New for Autumn 1999

The name **Nina Miklin** is synonymous with luxury and quality. Over several years, Nina has built up a selection of superb, exclusive yarns for the discerning knitter. In our exclusive article, we feature two new yarns that will be available from her later this year.



Over the past decade, machine knitting has passed through many phases. Not too many years ago, we had only basic standard gauge machines and balled yarn. Since then, we have seen the development of machines exceed all expectations and

transform our craft. We also have a huge selection of coned yarn for machine knitting.

For many years, inexpensive yarn has been freely available for those wishing to machine knit on a budget. However, one of the choices we have also been

able to make is to purchase beautiful, exclusive yarn at affordable prices, to transform into superb garments. Our first port of call for these luxury yarns has usually been **Nina Miklin** and her current range is lovely.

MACHINE WASHABLE ROMA

Not only has our knitting changed over the years, our domestic arrangements are now a far cry from our parent's days! As more and more demands are made on our time, machine washable garments are almost essential and **Roma - 100% Virgin Merino Wool** is now available in a machine washable wool cycle. Unlike Nina Miklin's regular Roma, it is necessary to wash the tension square and garment pieces before finishing the garment.

A Yarn For All Seasons

Machine washable Roma is currently available in eight colours and is suitable for wear throughout the year. It has a super-light handle and its

exquisite quality could easily be mistaken for Cashmere. It has the same metric count as Roma, so all Nina's patterns for regular Roma - as well as the patterns for **Carino** - a silk and wool blend - are suitable for this quality.

New Designs

The twin set, shown opposite is a new Nina Miklin design. It has a panel of racking down the centre front of the jumper and a wide, sideways-knitted panel of racking along the welt of the cardigan. Both garments can be knitted either in regular or machine washable Roma. The jumper is knitted using two ends of yarn; the cardigan is slightly thicker and made using three ends.

One, Two or Three Fold

Machine washable Roma is an extra fine yarn with a metric count of 2/28. It can be used single thickness as a second Fair Isle colour and, using two ends of Roma, you need just 350 grams of yarn to make a sweater for either a man or woman. Used treble, the weight required increases to around 600 grams and Nina will wind the yarn in either single, double or treble thickness - as required. If fourfold thickness is needed, you simply buy two cones wound double.

As you can see from our samples, there are eight classic colours available in machine washable Roma. We have also knitted the yarn in

combinations to produce double, treble, fourfold or fivefold thickness fabric. As a price guide, a 350 gram cone already wound double on to one cone retails for £24.80 and 600 grams, wound treble on to one cone, costs £42.50.

Tried & Tested

We test knitted the new machine washable Roma on a selection of machines, using different thicknesses, tensions and stitch patterns. Our results show a staggering range of possibilities from a wonderfully versatile yarn. It's hard to believe that all the following samples have been knitted from the same yarn!



Sample 1

We used Colour 5, double thickness, on a single bed standard gauge machine for this sample. We knitted at Tension 3 in a 1x1 tuck stitch pattern.



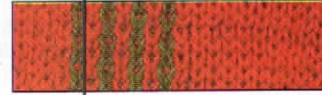
Sample 2

For this sample, we put strain on the yarn and tried cables. The swatch was knitted with two ends of Colour 50 using Tension 3 on a Brother machine.



Sample 3

This swatch was knitted in fine lace and regular lace on a standard gauge machine. We used two ends of Colour 25 on Tension 3.



Sample 4

Our next sample was knitted in double jacquard on a Passap machine. We used two ends of Colours 03 and 77 and set the stitch size at 3/3.



Sample 5

To ring the changes, a Singer machine was used for this swatch and we knitted two ends of Colour 10.



Sample 6

We returned to a standard gauge machine for this swatch. It was knitted on Tension 8, using five ends of Roma in Colour 77, together with alternating stripes in 100% Cashmere yarn.



Sample 7

This sample was knitted in full needle rib on a Brother machine. We've used Colour 16 and Tension 2/2, with the slide lever on the ribber on II.



Sample 8

Two ends of Colour 53 are used on Tension 3 in stocking stitch. As before, we used a standard gauge machine.

THE ULTIMATE LUXURY

A superb new range of pure Cashmere yarns and blends will be available from August 1999.

In addition to her regular quality **Maestro** - an extra fine Wool/Cashmere blend, she will be stocking an excellent selection of Cashmere and Cashmere blends for next year's knitting season. The qualities will range from an extra fine yarn (metric count 2/56) to an Aran thickness (metric count 2600).

The yarn will be available in a wide variety of fashion colours and prices will start at around £36 a cone, increasing to £87.50 - depending on the thickness. One cone of yarn will be sufficient to knit a jumper or cardigan.

We've knitted several swatches in these yarns and we're sure our samples will help you make your selection for your winter wardrobe.



Swatch 9

For this sample, we used a blend of 80% Extra Fine Cashmere and 20% Silk Bouclé yarn. The metric count is again 8500 and the full needle rib swatch was knitted at Tension 4/2 on a standard gauge machine.



Sample 10

A blend of Fine Cashmere, Silk, Angora and Wool. It also has a metric count of 2/28 and has been knitted on a standard gauge machine on Tension 5. For hand knitting, we suggest using Size 10 (3½ mm) needles.



Swatch 11

This time, we used a blend of 75% Extra Fine Cashmere and 25% Silk on a standard gauge machine. The metric count is 2/56 and we knitted four ends together on Tension 4.



Sample 12

Knitted on a standard gauge machine in fine 100% Cashmere on Tension 5, the yarn's metric count is 2/28. For hand knitting, your needle size should be Size 10 (3½ mm).



Sample 13

100% Cashmere yarn knitted on a standard gauge machine at Tension 10. The metric count is 2/8 and for hand knitting, use Size 8 to 7, (4 to 4½ mm) needles.



Sample 14

This swatch was knitted at Tension 4 on a standard gauge machine. It's a Cashmere/ Wool blend, spun on to a nylon thread for extra strength and the metric count is 6600.



Sample 15

This is 100% Cashmere yarn (metric count 2/8), knitted on Tension 10 on a standard gauge machine. For hand knitting, we suggest you use Size 8 to 7, (4 to 4½ mm) needles.



Sample 16

A blend of 80% Extra Fine Cashmere and 20% Silk Bouclé yarn was used for this stocking stitch swatch. The metric count is 8500 and the sample was knitted at Tension 3 on a standard gauge machine.



Sample 17

Knitted in a 100% Cashmere Bouclé yarn, spun on to a nylon thread. Its metric count is 8000. We used a standard gauge machine and Tension 4.

A GOLDEN OPPORTUNITY

One of the benefits of buying exclusive yarns is that they are generally available in seasonal colours and qualities. The latest fashion colours and blends are always on sale pre-season from Nina, so samples of seasonal yarn may not be included in her regular set of shade cards.

These beautiful yarns will only be available for the forthcoming season, so we suggest that you discuss your requirements with Nina at the first opportunity to avoid disappointment.

AUTUMN VIEWING

Nina will be exhibiting at most of the machine knitting exhibitions from August onwards and all her current qualities, plus the new yarns, will be on sale.

Look out for her at **Southport** in August; **Ingliston, Edinburgh** and **Thornbury** in September; the **NEC, Birmingham** at the end of September; **Marble Arch, London** and **Norwich** in October. However, if you are unable to attend any of these shows and visit Nina's stand, please telephone her on 0171-

286 1532 to discuss your requirements. Nina will be happy to send fringes of the colours and qualities of interest, as available.

SHADE CARDS

Shade cards for the complete set of **Nina Miklin's Mail Order range** (including **Maestro**) are available for just £3.60 together with a self-addressed and stamped envelope measuring at least 9" x 6½".

If you have specific requirements, you should telephone

Nina before sending for your shade card, so that she can make sure you have all the enclosures you need.

Readers who write direct should please let her have a contact telephone number so that, if necessary, she can speak to you personally about your requirements. Her address and telephone number is:-

Nina Miklin
PO Box 1720
LONDON W9 1TT
Tel:- 0171-286 1532 ■



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A video presentation gives background historical information and the shop provides souvenirs and museum publications on various aspects of the knitters' lives. Group visits by appointment are welcome all year round, any day including

DRUMMOND WOOLS

Club Secretaries and organisers - are you planning or having a club outing? Then why not visit David and the rest of his team at Drummond Wools? You will be welcomed with a glass of wine and then left to browse at leisure through our knitting and sewing departments.

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you to get just that little bit extra. So, why not telephone us now for further details and information. Our staff are always pleased to help you.

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David Drummond

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Tel/Fax: 01253-853481



SCOTTISH KNITTING & NEEDLECRAFT FAYRE 3 SEP

Date - 3rd - 5th September 1999.
Venue - NEC, Birmingham
Organiser - Nationwide Exhibitions.
Telephone - 0117-907 1000.

METROPOLITAN

METROPOLITAN

Clubs - come and visit us and take advantage of a lecture and/or a demonstration or else just browse through our yarns, books and accessories in the relaxed, friendly atmosphere!

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Tel: 01270-628414
Fax: 01270-610038

Nationwide Exhibitions

NATIONWIDE EXHIBITIONS

Superb shows covering all aspects of knitting and needlecraft. Lots of attractions including talks, demonstrations, workshops and fashion shows. Always a great day out and well worth a visit.

PO Box 20
Fishponds, Bristol BS16 5QU
Tel: 0117-907 1000
Fax: 0117-907 1001

- The Scottish Knitting & Needlecraft Fayre.
@ Royal Highland Centre, Ingleston, Edinburgh.
3rd - 5th September 1999
- The 16th National Knitting & Needlecraft Exhibition.
@ NEC, Birmingham.
30th September - 3rd October 1999.

Club Speakers

If you'd like us to add your name to our speakers' list, just give us a call or drop us a line!

16th KNITTING & NEEDLECRAFT EXHIBITION

30 SEP

Date - 30th Sept - 3rd Oct.
Venue - NEC, Birmingham
Organiser - Nationwide Exhibitions.
Telephone - 0117-907 1000.



Forge Craft Creations

Two talks for the price of one! "Swiss Darned Embroidery" - talk, demonstration and hands-on workshop; an opportunity to learn the correct technique and how to achieve the professional finish. All swatches and needles provided. "Dimensional Knitting" - Sylvia Wynn explains her new book, a unique concept in designing

made to measure knitwear. A simple and effective way to produce many different styles to suit individual measurements. A fun packed two hours whether you are interested in machine knitting, hand knitting or embroidery. Any reasonable distance considered.

Sylvia Wynn
Forge Craft Creations
The Old Smithy
Pirton, Worcester WR8 9EJ
Tel: 01905-820482

JAN WRIGHT

Jan's range of popular talks and demonstrations are as varied as they are amusing. Learn how NOT to do it as well as how to do it! All talks are backed up by lots of samples and ideas and many have worksheets for your members to take away. Beginners and advanced knitters are catered for.

Subjects covered include the following:- Hague Linker - Computerised Design - Using Oddments - Textured Rib -

Gadgets & Widgets - Borders and Bands - Garter Carriage. These are the most popular of the demonstrations - other subjects can be covered by prior arrangement, as well as one-day workshops.

Jan Wright Knitwear Design
35a Blofield Road
Brundall
Norwich
Norfolk NR13 5NU
Tel/Fax: 01603-717149
E-mail: JanWright.Knitwear
Design@BTInternet.com

11th MACHINE KNITTING EXHIBITION

24 JUL

Date - 24th July 1999
Venue - Chepstow Leisure Centre, Chepstow, Gwent.
Organiser - Alice Wilmslow.
Telephone - 01594-562161.

MACHINE KNITTING SUMMER SHOW 1999

17 JUL

Date - 17th July 1999.
Venue - John Ruskin College, Selsdon Park Road, Croydon.
Organiser - Anne Kent.
Telephone - 01342-313562.

BERYL JARVIS

Have you seen my Info Slide show yet? Depicting most of the subjects of my Info Sheets, machine knitting hints and tips, it's interesting and informative whatever level of skill you have.

Other topics covered include a General Talk, Machine Knitted Lace, Making up, Jacquard, Brother KH970, Tension - What's That? Alternatively, please suggest any other topic

you'd like me to cover. Workshops can always be geared to your club members' specific requirements.

90 Asfordby Road
Melton Mowbray
Leicestershire LE13 0HR
Tel: 01664-850418
E-mail: berylj@foobar.co.uk

ANGELA CORYN

A newcomer to the "club circuit, Angela brings refreshing ideas along with a wide selection of her original garments.

Discussions focus on the creative design process, techniques that give garments that professional look, or the selection and use of colours and yarns.

Angela Coryn Knitwear
Tangles
Little Bull Lane
Waltham Chase
Southampton
Hampshire SO32 2LT
Tel: 01489-892041

SOUTHPORT KNITTING EXHIBITION

22 AUG

Date - 21st August 1999.
Venue - Birkdale High School, Windyharbour Rd Southport.
Organiser - Dorothy Mitchell.
Telephone - 01704-228430.

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Club Circuit

Question Time

A testing time!

Imagine, a whole week of uninterrupted knitting - shared machine knitting knowledge and talk! **Pat Coulston** has just returned from a knitting holiday that she thoroughly recommends and shares her experiences with us this month.

The holiday I took was arranged by Janet Spink and this year, was held in County Wicklow, Eire. The wonderful hotel was set in the glorious hills of County Wicklow and each knitter spent a whole day touring around in a mini bus, to see some of Ireland's magnificent scenery. The hotel itself, the Glendaloch, was quite out of this world for its comfort and incredible hospitality. I can thoroughly recommend it for a holiday - even without the knitting!

Knitters had their own selection of talks and workshops and a whole day of garment making with the guidance of tutors **Kate Arklay, Janet Lewis and Angela Gordon**. I had the pleasure of teaching mostly on the Passap and Pfaff. What bliss! If you think you would like to join one of these holidays next year, why not drop Janet a line for the details. Her address is:-

Janet Spink
3 Bramerton Lodge
BRAMERTON
Norfolk NR14 7EQ
Tel:- 01508-538862

Now let's move on to this month's business! In these pages, we regularly chat about front and back bed pushers and this month I've had the honour and pleasure of receiving a letter from **Kathy Haynes of Beka Knits** about this subject. Here's what she wrote:-

"I always read your articles with interest, as there is always something to learn - no matter how long one has been knitting. When I first had the E6000, I learnt how to do the enclosed pusher test. I am afraid I cannot remember who told me, but it works every time. Perhaps other E6000 knitters would be interested. It was so nice to see you at Bourne-mouth. We had a great time and hope the show is repeated."

Thank you so much for your kind words, Kathy and here are the instructions:-

PUSHER TEST

Before you start, bring up ALL your front bed pushers to working position.

Remove the strippers and put the locks to GX/GX.

Keep the handle down, have no yarn in the feeder at all and ignore the instructions that tell you to do otherwise.

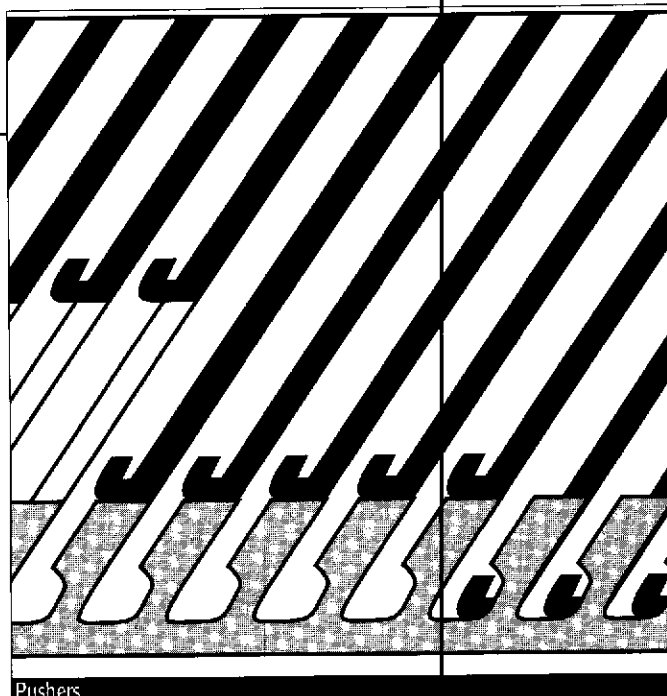
Switch on the Console.

Prog	ENT
Erase	ENT
Cast On	97 and ENT
All St Patts	ENT
Form	NO
L Ndl	90
R Ndl	90
Start Cast On	ENT
Start Pos	do it and ENT
Cast On	ENT
SX	ENT
GX	ENT
Row Empty	do it
Handle Up	ENT (leave it down)
Needles	ENT
Row Empty	do it
Col 1	ENT (no yarn)
St Size	ENT
Strips O	ENT (none in)

PUSHERS

Did you know that the new-type front bed pusher is now the only pusher sold? You can mix the new-type pushers in with the old type - you do NOT have to change them all. However, it is recommended that when you get over three quarters of the new type, the rest should be changed to match them. I haven't nearly reached this stage yet!

Whilst on the subject of pushers, one of the most frequent queries asked at **Machine Knitting LIVE!** and at the seminar in Ireland, were about the stiffness of the back bed pushers. Much of the trouble is caused by simple lack



LX ENT
BX← ENT
RCO ENT

Move the carriage across as if knitting and continue and you will automatically get:-

20 rows in the 1 x 1 setting
20 rows in the 2 x 2 setting
32 rows in the 1 x 7 setting

⚠ Do not go fast and watch the pushers on every row.
⚠ If one does not come up in pattern, fix your eye on it.
⚠ If it fails again, change it immediately for a NEW one. I find that if it fails once, it will fail again, sooner or later. So, I think it's better to change it the first time it goes wrong!

of use. Many stitch patterns use N on the back bed, so the pushers sit neglected in their blocking rail, itching to come out and do their work. Sadly, when eventually they are brought into use, they have had no nourishment for years and years and, like a car, they cannot run without petrol (or us, without food). If you have never used your back bed pushers, or, if you have bought your machine secondhand, you would be truly advised to do some maintenance on them BEFORE you try to knit with them.

What do the pushers do?

They are a sort of jack that come

into action when a certain lock and arrow setting is used. The pushers jack up the needles into separate channels in the lock to create the required pattern. It stands to reason that if they are dirty and stiff, they cannot move at the speed required as the lock passes over them.

So what happens then?

You get jams, dropped stitches and, eventually, not only damage to the pushers themselves but also to the back lock. So, you MUST work on them, before you try to use them - yes, even before you have a little try on a lovely new stitch pattern you want to do!

MAINTENANCE



TOOLS FOR THE JOB

Into 19 parts of Surgical Spirit, put one part of Bellador Oil and mix them together. For example, if you have 19 fluid ounces of Spirit, add one fl oz of oil.

Overseas knitters - Note well!

You must check that whatever spirit or fluid you use is the correct one for your needles. It must **NOT** be water based, or all your needles will go rusty. Please check this **BEFORE** you buy it.

Step 1

Pull the knob of the blocking rail out and jam it open with a pusher. This will help you remove and replace the others because this is not an easy job when they are all stiff. A pair of fine gloves gives your thumb and fingers a little protection.

Step 2

Let the pushers soak in the mixture for an hour, then remove each one singly and rub it dry. Do **NOT** work on blocks at a time - remove them one by one!

Step 3

Put some Bellador Oil on to a rag and lightly rub each pusher.

Step 4

Move the blocking rail knob back and forth several times. Note the metal rail passes over the white plastic lower part of the channel. This is the bit that gets "gunged" up.

Step 5

Dip a small, firm paint brush into the Spirit and, with the knob held out, brush this area thoroughly to clean it. Use a clean rag to help as well. Rock the blocking rail knob back and forth as you brush. When it is thoroughly cleaned, dry the brush.

Step 6

Put a little drop of Bellador Oil on to the brush, hold out the blocking rail knob again and brush this tiny amount of oil on to the plastic channel again. Click the knob back and forth lots of time. This should improve the stiffness of it.

Do remember that this is a maintenance procedure and not a once and for all event. It needs repeating when it is necessary. One of the things that dries up oil quicker than anything else is central heating. Your machine is happy to sit in the warm, but will need regular maintenance attention as heat dries out the lubrication.

Whilst in Ireland, Aileen shared with Angela and I a smashing tip for a neat edge cast on in a 1x1 rib. Whilst learning this method, it is helpful to knit the first row in a contrast colour so that you can see clearly what you are doing.

METHOD FOR JAPANESE MACHINES

- ① With the contrast colour, knit one zigzag row and put on the cast on comb.
- ② Take the ribber carriage across and back to release the ribber bed loops.
- ③ Using the main colour, knit the cast on rows again - the comb, of course, is already in place.
- ④ Continue with the rib.
- ⑤ When the work is off the machine, you will see that Row 1

knitted in the contrast colour is all "loopy" and has an end at both sides. This is the row that is going to be used to pull down the work before it is pulled completely out and it is this that will give the neat flat edge.

⑥ Take hold of both ends of the first row in the contrast colour and pull them down gently. This will stretch the rib.

⑦ Now pull one end of the first zigzag row in contrast colour yarn. It comes out easily and you are left with a lovely neat, smooth and even edge.

When knitting this all in one colour, it is more difficult to see which stitch to "pull". You'll find it helpful to pull down a long loop of the yarn after releasing the ribber loops. You can then snip the loop and you will see where to "pull" and remove the first row of yarn. Thank you Aileen.

I hope you've found this as interesting as I have and, as Kathy says, there is always something to learn - no matter how long you have been knitting! ■



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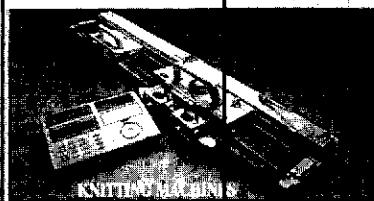
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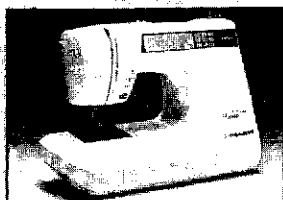
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Question Time

Clubs & Classes

...and something for nothing!

If you'd like readers to know about your classes or courses, drop us a line and we'll pass on the information. We're all interested in keeping machine knitting alive and it's important to fill your class - so don't keep the details to yourself! You can write to us at the address on page 5.

SANDOWN CLUB

Theresa Holbrook has written to remind us that the **Sandown Machine Knitting Club** meets on the first and third Wednesday of the month from 1.30 pm to 3.30 pm. The venue is St John's Annexe, St John's Road, Sandown on the Isle of Wight and the club is proud to have our own **Doris Coutts** as a founder member.

Demonstrations are organised at every meeting and they welcome occasional guest speakers. Their current projects are knitting for premature babies, making jumpers for Romania and supporting their local hospice. Any machine knitter spending a holiday on the island will be made very welcome if they go along to

a meeting. The club caters for all knitters - from beginners to the very experienced.

The Summer programme includes knitting lace on **Brother** and **Knitmaster** machines and a video on ribber work for the two meetings in July, followed by a demonstration on cuffs at the beginning of August. The cost is a very affordable 70p that includes tea or coffee and cake and a free raffle ticket. For further details, please get in touch with Theresa on 01983-402673.

BRAINTREE CLUB

We've just heard from club organiser **Ann Deacon** that new members would be very welcome to join a happy group of

GIFT OF A MACHINE

We've recently received a letter from **Uppingham Yarns** with a kind gesture passed on from one of their customers - **Mrs Gubbins**. Her eyesight is now failing and she would like to give her eight year old Brother

machine and ribber to a good cause. She lives in Northampton and would welcome genuine enquiries only, please. You can call her on 01604-632863, but please mention the magazine when you telephone.

knitters at the **Braintree Machine Knitting Club**. Members meet on the first Friday in the month, at 7.30 pm, at Braintree Community Centre, Victoria Street, Braintree, Essex. If you live in the area and would like more information about the club, please telephone Ann on 01376-321410. ■

MEDWAY ADULT EDUCATION

Jo Cooper has been teaching knitting in Medway for the past 11 years and if you'd like to see some of the students' work, why not go along to their **Open Day**? It will be held on the **1st July 1999** at the address given at the end of this article. On display will be some of the City & Guilds 7802 work and this is a new course in skills for machine knitters. For those interested, here's a list of the courses and workshops currently available. They start this autumn in September 1999 and then run through to May 2000.

FOUNDATION COURSE

This is a 15 week course starting in September. It will be held on Tuesdays from 9.45 - 11.45 am and is suitable for beginners or as a refresher course for those returning to machine knitting. The course aims to cover all the techniques needed to produce professional machine knitted garments.

INTERMEDIATE COURSE

This is also a 15 week course starting in September. It will be

held on Tuesdays from 12.45 - 2.45 pm and is designed for students who already have a good understanding of their machine and who are ready to learn new techniques that will incorporate the ribber.

CITY & GUILDS 7802 Machine Knitting Skills

This is a 30 week course, which also starts in September. It will be held on Thursdays from 9.45 am to 2.45 pm and has limited art content - the emphasis is on knitting. Please request more in-depth information if you are interested in the course.

Friday Workshop Specials

FINISHING TECHNIQUES

22nd October 1999 is the date for this workshop for machine knitters. Hand, machine and Hague Linker techniques will be demonstrated and taught.

CREATIVE KNITTING

12th November 1999 is the workshop date where you will

be shown how to explore stitch structures. The emphasis will be on using single and double bed colour changers.

JUST DOUBLE JACQUARD

17th March 2000 is the diary date for a day spent exploring jacquard in all its forms - striped, Bird's-eye, laddered, two-colour, three-colour and four-colour in a row.

MACHINE KNITTED LACE

5th May 2000 is the final workshop date that we have and will be just in time for next year's summer suits! The teaching techniques will be tuck and thread lace, ribbed and transfer lace.

Written information is available for all of the workshops and courses on request from the following address:-

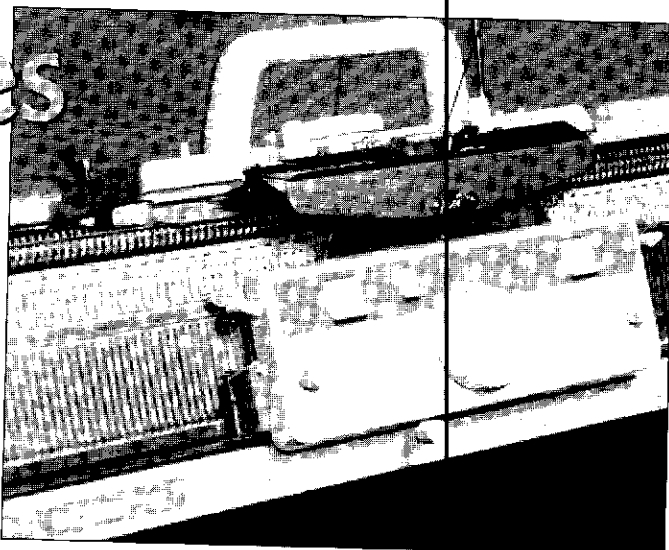
Medway Adult Education Service
West Medway
Rochester AEC
Eastgate, ROCHESTER
Kent ME1 1EW
Tel:- 01634-845359

FIBERART INTERNATIONAL 1999

Overseas friends will be pleased to know that the 16th biennial exhibition of contemporary fiber art, organised by the Fiberarts Guild of Pittsburgh, features 83 compelling works by 71 artists - they tell us! This includes 15 from countries outside the USA. The exhibition will be installed at two major arts venues in Pittsburgh - The Society for Contemporary Crafts and The Pittsburgh Center for the Arts. It opens at both locations on Friday 9th September 1999 from 5.30 to 8.30 pm, with a free trolley shuttle between the galleries that evening. Docent tours will be available on Saturdays and by appointment.

A public Fiberarts Forum, featuring international artists in a "round table dialogue", is scheduled for Saturday 23rd October 1999. If you would like to telephone, first dial your international code for the USA followed by the following number - **412-363-2023** and ask to speak to **Jean Thomas** or look for more information on the following web site:-
<http://www.paznet.com/fiberartint199.html>

The Pittsburgh Center for the Arts is at:-
6300 Fifth Avenue
Pittsburgh, PA 15232-2922
United States of America



Silver Special

Silver Reed satisfies

Maggie Dyke had a desperate need to knit a waistcoat this month. She's not sure why - but that's what she's done! Like most of us, she's discovered that no matter how hard she tries to resist, she can't get on with her life until her urge has been satisfied!

I had one of my urges again this month. Usually this involves an insistent need for a bag of Walker's Cheese and Onion crisps, a large bar of Cadbury's Fruit and Nut, or a humungous sticky bun. My latest urge, however, was a desperate need to knit a waistcoat! I'm not quite sure why, but that's what I've done, anyway. I've discovered that no matter how hard I try to resist, I can't get on with my life until my urge has been satisfied!

I HAVE SEEN THE FUTURE (MAYBE)

This month my urge was worse than usual and I absolutely had to knit three waistcoats, the first one of which appears this month. I simply had to re-knit the same shape in different stitch patterns. We're starting off with Fair Isle and we'll probably do tuck stitch next month and

maybe weaving the month after (unless I get another urge of course!).

Waistcoats are terribly useful at this time of year, when you need something lightweight but cosy and my wardrobe has certainly got room for three. I seem to have knitted rather a lot of samples this month, so we'd better get on with the instructions, because I haven't left myself very much room for writing.

SAME CARD, DIFFERENT COLOURS

All the samples this month use the same pattern card, which is an eight stitch pattern repeat, so it will work equally well on either a punchcard or electronic Silver Reed standard gauge machine. I got all my **Bramwell Fine 4-ply** colours out and settled down to a sample knitting session to decide on which colours to use.



Turn to
page 34 for
pattern!



Simple Summer Style

Stand out from the crowd this Summer with these stunning, eye-catching waistcoats.

The series of three starts this month, with the pattern on page 34.



Silver Special



Sample One uses Warm White in Feeder One and Amethyst in Feeder Two and is knitted as a straightforward two colour Fair Isle pattern - no messing about at all. My next move as normal was to turn the colours around, to see if I preferred them that way, so Sample Two simply swaps the colours around in the yarn feeder.

4 PLY, 4 PLY EVERYWHERE...

When I made the pattern card, I was planning on incorporating lots of different colours, because my collection of Bramwell 4 ply is threatening to fall off the shelves and land on my head - so

I thought I would try to use up some ends of cones. The remaining samples all use some of these oddments, but I still haven't completely emptied any of those shelves!

THE GOOD, THE BAD & SHADE 404

For Sample Three, Warm White is back in Feeder One, which is where it seems to feel most comfortable. The pattern card is marked to change the colour in Feeder Two after six, four, four and six rows, repeating throughout. I started off with Amethyst in Feeder Two for six rows, followed by Shade 404 (the colour with no name - I'm thinking of

calling it Clint, after Clint Eastwood in his spaghetti western phase) for four rows, then Amethyst again for four rows and Clint for another six. That takes us through one repeat of the pattern and we're ready to start both the pattern repeat and the colour repeat again.

Using two alternate colours in Feeder Two means the same colour is knitted over the same pattern area all the way through the fabric.

For Sample Four I thought we'd make things a bit more exciting by including a third colour to take its turn in Feeder Two. We

still changed the yarn in Feeder Two at the same intervals - after six, four, four and six rows repeating, but introducing a third colour means the pattern is more broken up and we need to knit a lot of rows before it repeats exactly.

The order of colours I used in Feeder Two was Amethyst, Clint, and Royal. If you look at the sample, you can see the zigzag at the bottom is in Amethyst, the next repeat of the zigzag is in Clint and the third repeat is in Royal. If I'd carried on knitting, both the pattern repeat and the colour repeat would have gone back to the beginning again.





GO INTO REVERSE

The remaining four samples are divided into two groups - a subtle pair (above) and a bright pair (below, obviously!). Sample Five uses Clint in Feeder One, again with three different colours used in Feeder Two. Instead of knitting the Feeder Two colours in the same sequence throughout, we reversed the colour sequence half way through.

We started with Amethyst in Feeder Two for six rows, followed by Lichen for four rows, Dusty Pink for four rows, then back to Lichen for six rows. This brings us back to the start of the colour repeat again and back to the

beginning of the pattern repeat, because we've knitted four blocks of pattern, in what is in effect four different colours Amethyst, Lichen, Dusty Pink and Lichen.

Sample Six uses Lichen in Feeder One, with six rows of Clint in Feeder Two, followed by four rows of Shade 344 (another anonymous colour - yellow this time), four rows Dusty Pink and six rows of Clint. Again, because we've used three colours for a card with four different sections of pattern we've broken the pattern up a little. The first set of zigzags is in Clint and the second set is in Shade 344.



OUT WITH THE SUNGLASSES

Our final two samples are the "brights". Sample Seven has Clint in Feeder One throughout, with Amethyst, followed by Shade 328 which is red, Shade 460 which is green, Sunflower and finally Royal in Feeder Two. The number of rows knitted in each colour is the same as before - six, four, four and six.

Sample Eight uses black in Feeder One, with Xmas Green in Feeder Two, followed by Shade 328 (red) and Sunflower. Again the pattern is broken up by using three different colours in Feeder Two on a card which has four blocks of pattern.

TIME TO RE-STOCK

The colours I finally settled on for this month's waistcoat are different again from all the samples shown here. I did manage to use up quite a lot of my oddments though, so I've got a little bit of room on the shelves now. Being a good little knitter, what am I going to do now? Go and buy some more yarn of course to fill in the gaps!

Next month's waistcoat will be exactly the same shape, knitted in tuck stitch, again using Bramwell's Fine 4 ply. If, like me, you've got endless part-used cones, join me then to see how to use up some more of them! ■



Simple Summer Style

Designed by **Maggie Dyke** in **Bramwell Fine 4-ply yarn**

General Information

PATTERN RATING

*** More suitable for knitters with experience.

MACHINES

This pattern is suitable for Silver Reed standard gauge punchcard or electronic machines.

MATERIALS

Bramwell Fine 4-ply. (Yarn Guide No.11.)

1 [1, 1, 1] x 500 g cone in Warm White (MC).

Small amount in Dusty Pink (A).

Small amount in Amethyst (B).

Small amount in Shade 404 (C).

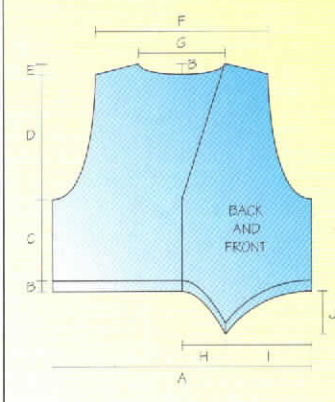
The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to the following address:- F W Bramwell & Co, Unit 8b, Simonstone Business Park, Simonstone, Burnley, Lancashire BB12 7NQ. Tel:- 01282 779811.

GARMENT WEIGHT

Finished garment in first size weighs 170 g.

Diagrams

- A = 48 [50.5, 53, 55.5] cm
- B = 2 cm
- C = 15 [16, 17, 18] cm
- D = 23.5 [24.5, 25.5, 26.5] cm
- E = 1.5 cm
- F = 34 [36.5, 39, 41.5] cm
- G = 16 [17, 18, 19] cm
- H = 8 [9, 10, 11] cm
- I = 16 [16.25, 16.5, 16.75] cm
- J = 8 cm



• Photography **Matt Smith** • Stylist **Sally-Ann Carroll**
• Body Next; jeans **Gratton**; Earrings **Jessica Maybury**

Pattern Information

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.

Actual size 95 [100, 105, 110] cm, 37½ [39½, 41½, 43½] in.

Length to shoulder 40.5 [42.5, 44.5, 46.5] cm, 16 [17, 17½, 18½] in.

Instructions are written for the first size, larger sizes fol-

low in brackets. If only one figure is given, it applies to all sizes.

TENSION

33 stitches and 39 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 6).

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 50.



NOTES

a) We used knit side of knitting as right side of garment.

b) Before knitting, prepare any punchcards or electronic sheets needed from the charts provided. Note that punchcard patterns, as shown, may have to be repeated until the card is a suitable length for knitting.

c) Knit two colour Fair Isle rows with first colour given in back Feeder 1 to knit background and second colour given in front Feeder 2 to knit contrast pattern. If only one colour is given, use it to knit in stocking stitch.

d) We used a Silver Reed card for this pattern and reproduce it courtesy of Silver Reed. For further information about Silver Reed cards and machines, please write to Silver Knitting Machines, Murdock Road, Bedford MK41 7LE. Tel:- 01234-352551.

e) On Silver Reed electronic machines, set pattern width indicators at 0 and 8 on SK840 machines (at 8 on earlier models). Place needle 1 cam between needles 4 and 5 at left or right of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK840 machines, right light on for earlier models).

FAIR ISLE PATTERN

K 6 rows MC/A, 4 rows MC/B, 4 rows MC/C, 6 rows MC/A, 6 rows MC/B, 4 rows MC/C, 4 rows MC/A, 6 rows MC/B, 6 rows MC/C, 4 rows MC/A, 4 rows MC/B and 6 rows MC/C. These 60 rows form pattern.

Knitting Instructions

BACK

Push 160 [168, 176, 184] Ns at centre of machine to WP. Insert card and lock on 12th row. Using

MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel levers to II. Set RC at 000. K 1 row. Release card and cont in Fair Isle patt starting with 32nd row. K 57 [61, 65, 69] rows. RC shows 58 [62, 66, 70].

SHAPE ARMHOLES

Cast off 11 sts at beg of next 2 rows. Dec 1 st at each end on every row until 128 [136, 144, 152] sts rem, then on every foll alt row until 114 [122, 130, 138] sts rem. K 69 [73, 77, 81] rows. RC shows 148 [156, 164, 172].

SHAPE NECK

Note patt row on card. Using a length of MC, cast off centre 38 [42, 46, 50] sts. Using nylon cord, K sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at neck edge on next row.

SHAPE SHOULDER

Dec 1 st at neck edge on next 6 rows and at the same time, cast off 8 [8, 9, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 7 [9, 8, 10] sts.

With carriage at right, unravel nylon cord over rem Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shaping. Remove nylon cord and WY from cast on edge.

RIGHT FRONT

Push Ns 27 and 28 [30 and 31, 33 and 34, 36 and 37] at right of centre 0 to WP. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand from left to right. Set Russel levers to II. Set RC at 000. K 2 rows. Release card. Cont in Fair Isle patt starting with first row.

1ST SIZE

Inc 1 st at each end on next and foll 4 alt rows. Inc 1 st at right edge on next row. Inc 1 st at each end on next 14 rows.

* Inc 1 st at left edge and cast on 2 sts at beg of next row. Inc 1 st at each end on next row; rep from * once more. Inc 1 st at left edge and cast on 3 sts at beg of next row. Inc 1 st at each end on next

2ND SIZE

Inc 1 st at each end on next and foll 2 alt rows. Inc 1 st at left edge on next row. Inc 1 st at each end on next row. Inc 1 st at left edge on next row. Inc 1 st at each end on next 16 rows.

* Inc 1 st at left edge and cast on 2 sts at beg of next row. Inc 1 st at each end on next row; rep from * once more. Inc 1 st at left edge and cast on 3 sts at beg of next row. Inc 1 st at each end on next row.

3RD SIZE

* Inc 1 st at each end on next row. Inc 1 st at left edge on next row; rep from * 3 more times. Inc 1 st at each end on next 16 rows.

** Inc 1 st at left edge and cast on 2 sts at beg of next row. Inc 1 st at

same time, cast off 11 sts at beg of next row, K 1 row. Dec 1 st at armhole edge on every row until 61 [65, 69, 73] sts rem, then on every foll alt row until 50 [54, 58, 62] sts rem. Cont to dec at left edge only on every 3rd row from previous dec until 47 sts rem, then on every foll 4th row until 31 [33, 35, 37] sts rem.

SHAPE SHOULDER

Cast off 8 [8, 9, 9] sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 7 [9, 8, 10] sts. Remove nylon cord and WY from cast on edge.

LEFT FRONT

Work as for Right Front reversing shaping by reading left for right and right for left.

POINT TO SIDE EDGE BANDS (KNIT 2)

Push 55 [56, 57, 58] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel levers to II. K 1 row. Inc 1 st (1st in) at right edge on next and every foll 3rd row until there are 58 [59, 60, 61] sts. K 2 rows. Dec 1 st (1st in) at right edge on next and every foll 3rd row until 55 [56, 57, 58] sts rem. Using WY, K a few rows and release from machine. Remove nylon cord and WY from cast on edge. Knit second band, reversing shaping by reading left for right and right for left.

LOWER BACK BAND

Push 140 [147, 154, 161] Ns to WP. Work as for Front and Back Neck Bands from * to *.

ARMHOLE BANDS (KNIT 2)

Push 160 [166, 172, 178] Ns to WP. Work as for Front and Back Neck Bands from * to *.

PRESSING

With wrong side facing, block knitting by pinning out all pieces to measurements given. Press carefully following spinner's instructions or cover with a wet cloth and leave until dry if pressing is not recommended. Allow to dry in shape before removing pins.

MAKING UP

Join the shoulder seams. Pin the front and back neck bands in position. Unravelling WY as required, backstitch through the open loops of the last row worked in MY.

Pin lower front edge to point bands and point to side edge bands in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

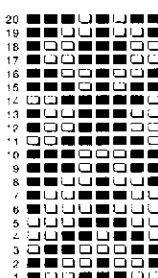
Pin lower back band in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

Pin armhole bands in position. Unravelling WY as required, backstitch through open loops of last row worked in MY.

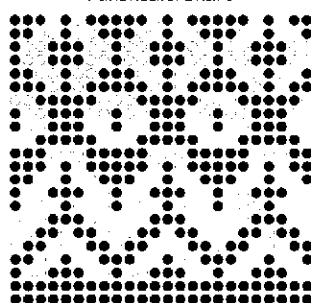
Join side seams and all band seams. Fold all bands in half to the inside and slip stitch to edge of garment. Give final light steam. ■

Charts

Electronic Chart



Punchcard Chart



each end on next row; rep from * once more. Inc 1 st at left edge and cast on 3 sts at beg of next row. Inc 1 st at right edge and cast on 2 sts at beg of next row.

4TH SIZE

* Inc 1 st at each end on next row. Inc 1 st at left edge on next row; rep from * 3 more times. Inc 1 st at each end on next 15 rows.

** Inc 1 st at right edge and cast on 2 sts at beg of next row. Inc 1 st at left edge and cast on 2 sts at beg of next row; rep from ** once more. Inc 1 st at right edge and cast on 2 sts at beg of next row. Inc 1 st at left edge and cast on 3 sts at beg of next row. Inc 1 st at right edge and cast on 2 sts at beg of next row.

ALL SIZES

Inc 1 st at left edge and cast on 22 [23, 24, 25] sts at beg of next row. 80 [84, 88, 92] sts. K 57 [61, 65, 69] rows. RC shows 90 [94, 98, 102].

SHAPE FRONT EDGE & ARMHOLE

Dec 1 st at left edge on next and every foll 3rd row and at the

FRONT & BACK NECK BANDS (KNIT 2)

Push 148 [157, 166, 174] Ns to WP.

* Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel levers to II. K 17 rows. Using WY, K a few rows and then release from the machine.

Remove nylon cord and WY from cast on edge *.

LOWER FRONT EDGE TO POINT BANDS (KNIT 2)

Push 34 [37, 40, 43] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at left. Using nylon cord, K 1 row. Push Ns to HP. Using MC, cast on by hand. Set Russel levers to II. K 1 row. Inc 1 st (1st in) at each end on next 7 rows. K 2 rows. Dec 1 st (1st in) at each end on next 7 rows. Using WY, K a few rows and release from machine. Remove nylon cord and WY from cast on edge.

Classwise

Holding Position - Part 2

We continue following life in the classroom with **Beryl Jarvis** and her students. This month, beginners learn how to **create necklines using holding position** and those returning take the subject a little further.

METHOD 1

I usually refer to shaping in holding position, using the following method with either manual or automatic wrap, as Method 1. We move groups of needles from working to holding position, then return them all to working position in one of two ways.

Manual Wrap

The required number of needles are moved to holding position on the opposite side to the carriage and the machine is set so that they will not knit. We knit one row, then take the yarn under the needle in holding position (next to the needles in working position) to give a manual wrap.

Method Two Wedge

Method One Wedge

90 Asfordby Road
Melton Mowbray
Leics LE13 0HR

Beryl Jarvis

Tel: 01664-850418

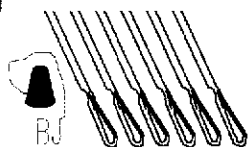
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Automatic Wrap

The required number of needles are moved to holding position on the opposite side to the carriage and the machine is set so that they will not knit. We move one less than the required number of needles to holding position. We then knit one row, move the needle next to the holding position needles from working to holding position to give an automatic wrap.

METHOD 2

Sometimes the shape required needs to be created by bringing all needles into holding position, then returning them in groups on alternate rows. I usually refer to this method as Method Two and it's worked as follows:-

- ① Cast on 100 stitches and knit about 20 rows.
- ② Set machine so that it does not knit needles in holding position. If you are not sure how to do this, refer to my last article or the manual for your machine.
- ③ Change to a different colour yarn and knit one row.
- ④ * Move 9 Ns at opposite end to carriage from working to holding position and knit one row.
- ⑤ Move needle next to the holding position needles from working to holding position and knit one row *.

- ⑥ Repeat Steps 4 and 5 from * to * 8 more times. Ten needles will be in working position and 90 in holding position.

- ⑦ Change the setting on your machine so that all needles will be knitted and knit one row.

- ⑧ Change back to the first colour and knit 20 rows.

- ⑨ Change to the second colour and knit one row.

- ⑩ Set the machine so that it does not knit needles in holding position and move all needles into holding position.

- ⑪ * Move 11 needles nearest carriage from holding to upper working position and knit one row.

- ⑫ Move working position needle next to the holding position needles from working to holding position and knit one row *. 90 needles are in holding position and 10 needles nearest the carriage are in working position.

- ⑬ Repeat Steps 11 and 12 from * to * 8 more times.

- ⑭ Change the setting on your machine so that all needles will be knitted and knit one row.

- ⑮ Change back to the first colour and knit 20 rows.

In the example, the needles were moved in groups of 10 - using an automatic wrap in both cases. Using Method 1, one less needle

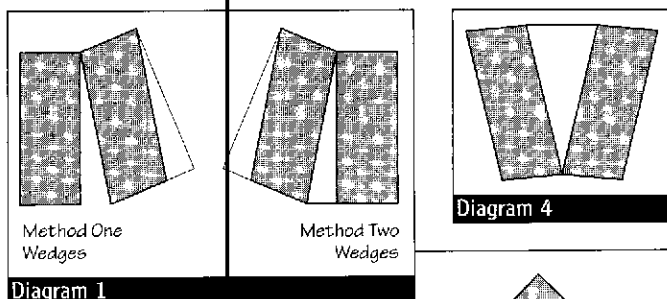


Diagram 1

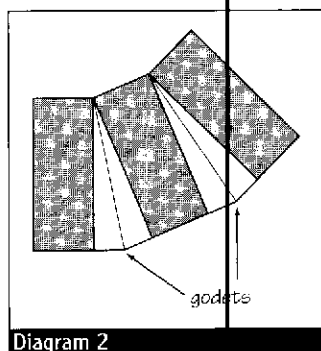


Diagram 2

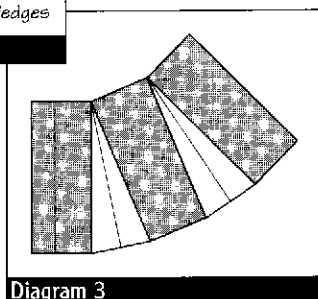


Diagram 3

Sideways Knitted Skirts

On a sideways knitted skirt, the number of stitches gives you the length of the skirt and the length of the straight sections is equal to the waist measurement. The flare of the skirt is added by the extra rows knitted in the wedges and the wedges can be made either by Method 1 or Method 2. Skirts knitted in this way are usually easy to make, because there are no arms or head to fit around - as there are on sweaters (see Diagram 1).

KNITTING TRIANGLES

You may like to make the wedges into equilateral triangles. If you follow a wedge of Method 1 with a wedge of Method 2, the bottom edge of the knitting will be distorted and interesting godets will be produced (see Diagram 2). If the first wedge is made by Method 2 and followed by a wedge of Method 1, the distortion will not happen (see Diagram 3).

The garment shape that I call Beryl's Mock "V" and on which I base many of my own sweaters and tops, starts off with a rectangle. I next make a holding position wedge by Method 2, follow it by Method One and then knit another rectangle (see Diagram 4). If the neck is not shaped, the straight edge will curl naturally. If you have it, see **Info Sheet 4.2** for a sample of the basic shape. I've also included it on my new Info Video and if you watch it, you can follow me designing and knitting a garment based on this shape... and much more!

For a long while, I have said that using holding position is the most creative part of machine knitting. I am sure that you will find many opportunities to combine the two methods to create really interesting shapes. Until next time, happy knitting. ■

WHICH METHOD TO USE?

Shoulder Slopes & Neck Shaping
For shoulder slopes and neck shaping, we will normally use Method 1.

than the group (in this case 9 needles) are moved to holding position. We knit one row then move the tenth needle. Using Method 2, all needles are moved to holding position and a group with one more needle (in this case 11 needles) are moved back to knit. We knit one row, then move the extra needle from working to holding position.

Look closely at your knitting and you will see the difference between shaping by Method 1 and Method 2 (see Sample 1). The rows knitted over all the needles have created straight sections, between wedges or triangles, produced by holding position shaping or short row knitting. The triangle made by Method 1 starts off wide and ends narrow and the triangle made by Method 2 starts off narrow and finishes wide.

If you wanted to use a manual wrap with Method 2, all needles would first be moved into holding position.

** The group nearest the carriage (in this example 10 needles) are moved back to upper working position. We knit one row, then take the yarn under the first needle in holding position that's next to the working position needles and knit one row **. We repeat from ** to ** as required. The automatic wrap is usually easier to work, because you are less likely to get loops of yarn in the middle of the fabric.

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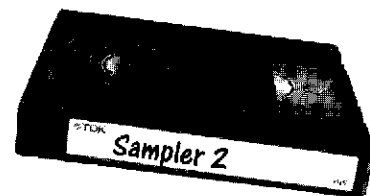
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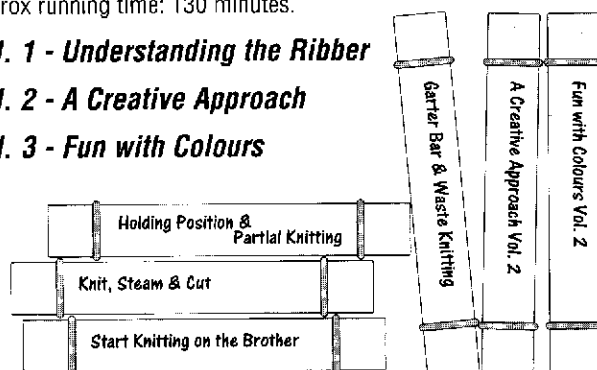
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Vol. 1 - Understanding the Ribber

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Look at Life

Hooray for the cardigan!

Joan Lafferty recently read in a newspaper that cardigans are "back". In her book, or perhaps we should say "in her cupboard", they never left!

What a useful garment a cardigan is; thick ones to keep out the cold in winter, lacy ones to slip on when the sun goes down in summer - if it every comes out! Long line styles keep the "seat" warm and short ones to the waist go under a coat. They can have a low "V" neck, high "V" neck, button-to-the-neck, raglan sleeves, drop shoulders, set-in sleeves - there really is one for any and every occasion.

NOTHING CAN BEAT IT

Anoraks, cagoules and tailored jackets all have their place in the scheme of things, but nothing can beat a cardigan when it comes to usefulness. None of the other items can be screwed up into a ball and

I have learned one thing the hard way, when knitting these cardigans. For the first couple I used a chart for a jumper on my Knit Leader, working from the centre '0' for each side. I quite forgot that a round-necked jumper is designed to go over the head, so the neckline is some 3½" lower than the back - which is not high enough for a cardigan.

My mistake was highlighted when I made a jacket in double jacquard, complete with collar - the neck was much too low for a thick garment. I have now drawn a higher neckline on my Knit Leader sheet. I get over the gap at the neck of my jacquard coat by wearing a thin scarf - which is, of course, a "fashion accessory" -



Isle knitters do this cutting for cardigan fronts any more? Perhaps one of my knitting friends "North of the Border" might like to enlighten me. If they do indeed still adopt this method, I wonder if they use a sewing machine to strengthen the edges?

a long-line effort and, unhappily, the sleeves were about two inches too long. I got over this by turning them under and catching them down on the inside - fortunately the rib was long enough to do this. My mistake this time was twofold:-

* Using an unbranded and therefore unknown yarn with no clue as to its make up.

* Putting it in the washing machine.

I make a lot of children's garments and the young Mums invariably ask, "will it go in the washing machine?" So, I decided that I should try out my yarns in order to answer them correctly. Good old "4-ply acrylic" will stand any amount of machine washing - but all of these unknown yarns

get a definite "thumbs down".

My rusty bouclé must have had some wool in it, but although I can still

So, will the men be wearing cardigans as a fashion

popped into the corner of a suitcase when going on holiday (only I'm sure you fold yours neatly!) None of them can be tied round the waist to keep the hands free - although I cannot recollect ever doing this myself!

The cardigan has never been a high-fashion accessory. The writer of the article did not give details as to how this could be achieved - but then fashion writers are not always the designers! Neither, for that matter, am I - but on the other hand I never follow a pattern slavishly, preferring to "do my own thing" with the help of the Knit Leader.

BUTTON IT

I think, on the whole, I prefer button-to-the-neck for winter wear. It can take the place of a jumper, but can be taken off easily if it gets too hot. I find other people's houses are seldom as warm as mine, but if I do find one that is, well, "BTTN" is just the job!

since I am never one to admit to a mistake unless it is absolutely necessary!

FAIR ISLE FAVOURITE

I have one "BTTN" cardigan that I'm particularly fond of and it's knitted in a bouclé-type yarn in a rusty colour, with off-white Fair Isle patterning. I adopted the

Then, of course, I had to do bands to enclose the cut edge. Here I adopted **Mary Weaver's** bands, as she described in her book **Machine Technology and Patterns** on Page 59. Mary suggests picking up the edge stitches, but I had no edge stitches so I made sure I picked

up below my sewn line. Mary's method gives beautifully tailored buttonholes, which come off the machine completely finished, but, in my opinion, they are a

Scottish Fair Isle idea of knitting two backs (although I think I did do a bit of shaping to lower the front neck). Then, using the sewing machine,

I sewed two lines a couple of centimetres apart, right up the middle front and cut between them.

The stitches won't run in this instance, because stitches drop down, not sideways. However, I wanted to give some stability to the fabric, hence the row of stitching. I'm not sure if the Fair

accessory? I think not! Can you imagine the "Jeans and

scruffy T-shirt brigade" in tailored cardigans... I can't!

bit of a fiddle to work. They are well worth mastering though - and I can testify that they stand up to washing and wearing much better than ones knitted "north to south" on a ribbed band!

STILL GOING STRONG

My cardigan must be at least ten years old, and is still going strong. It started life being quite

wear this useful garment, it is not a "long line" cardigan any more and I have had to undo the turned under sleeves! Fortunately, it still fits in the width and is also nice and warm in the winter. So, I have learned my lesson and am now very careful about what goes in the washing machine these days. In fact, having done the experiment, I

seldom put any knitted garments into the machine. Washing by hand in the sink is also a good way of cleaning the sink when it becomes tea-stained!

A GOOD READ!

Another article in a newspaper said, "they" are now holding fashion shows for men. (Are you thinking I spend all my time reading newspapers?) So, will the men be wearing cardigans as a fashion accessory? I think not! Can you imagine the "Jeans and scruffy T-shirt brigade" in tailored cardigans... I can't!

I have a picture in my mind of a hand-knitting pattern that I owned many years ago. This was a middle-aged gentleman with short, sleeked-down hair, smoking a pipe, sitting back in his chair, but nevertheless looking very smart. The only gentleman I can call to mind who wears a cardigan is my friend's husband, who is in his eighties and has a lovely Aran cardigan. It was hand-knitted about 15 years ago - but not by me, let me hasten to add.

TOPICAL TIP

I also remember knitting a couple of cardigans for a "friend of a friend" who wanted them for her father. I never met the gentleman, but I gather he was somewhat of an autocrat, demanding his own way in all things, including cardigans. I had strict instructions as to the length - and he required a zip to the neck.

I hate putting zips in knitwear. It is so easy to have the wretched thing "bubble" all the way up the front. I managed to get over this using a tip I read many years ago. It suggested ironing the zip fabric with a cold iron - which sounds silly, but it seems to stretch it to fit the knitted fabric.

I remember I also back-stitched by hand, using a matching sewing thread, because it's almost impossible to use the

knitting yarn for this purpose. I also remember that, having knitted these garments, I had a request for pockets. I am not over keen on patch pockets attached afterwards, but I duly made them.

I knitted about ten rows of rib on a tighter tension than the one I used for the welts, then changed to stocking stitch for the main part and took the work off on waste yarn.

- I always attach the pocket above the welt if it is possible, back stitching through the open loops.
- Then, to get the sides of the pocket straight, I use a yarn of a good contrast colour and take a running thread down one row of stitches and either back stitch the sides, or do a sort of mattress stitch.

If I make a mistake when using back stitch it is a real pain trying to undo the work so, given a choice, I prefer to knit the pocket all in one, as I am doing the front of the garment.)

MANY A SLIP

I happened to switch on the television the other evening - well, it makes a change from the newspapers! There was a gentleman slipping on a cardigan, but further research showed that the programme was about shop lifting! This man put on the cardigan, then put his jacket over the top and walked out of the shop!

Presumably it is easier to slip into a cardigan than a jumper if one is shop lifting, but I don't recommend it. I think this man was then caught outside and hauled up before the law. However, it does show that cardigans are on display in the men's wear shops, so they can't be all that much out of fashion, can they? However, I can't say I recommend doing a bit of shoplifting to get one! ■

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Oh brother!

Part 2 - Casting On

Understanding your machine will not only help you be more creative, but it will make machine knitting a pleasure. This month, **Kamalini Trentham** shows us many different ways of starting our knitting.

There are several methods we can use to cast on, but not all of them are described in the instruction manual. It is important to know a selection, so you have a choice and can find an appropriate method for different occasions. This month, therefore, we look at the different methods for casting on. I suggest that you make samples and label them for future reference.

CASTING ON

Casting on can be broadly divided into two categories, open edge and closed edge cast on. Open edge cast-ons are usu-

ally quick but, as the name suggests, the edge produced is not a finished edge. They are, therefore, not suitable when a finished edge is required - but are very useful for sampling purposes and also for making tension squares. We will look at the methods for the open edge first.

Notice that the cast on edge produced by two of the methods (using the Weaving Brush & a Cast-on Comb) is different from the one produced by using the Nylon Cord - in that they have a thread running through the open stitches which keeps the edge secure from unravelling.

Open Edge Cast-On

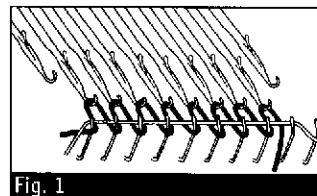


Fig. 1

Using a Nylon Cord

All Brother machines are supplied with a nylon cord (see Note 1 below). If you do not have one, it can be purchased from any knitting machine dealer.

- ① Bring the required number of needles to B position.
- ② Knit one row at the main tension.
- ③ Lay the nylon cord in the sinker gates, as shown in Fig. 1, making sure that it is not caught in the hooks.
- ④ Hold both ends tight, vertically below and knit three more rows.
- ⑤ Let go of the cord and knit two more rows.
- ⑥ Pull out the cord and continue knitting.
- ⑦ Knit a few rows and then drop the knitting from the machine by removing the yarn from the feeder and running the carriage across the needles.
- ⑧ Note that the cast on edge and the cast off edge both have open stitches.

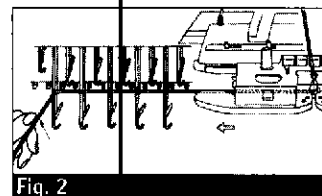


Fig. 2

Using the Weaving Brush

- ① Place carriage on the right.
- ② Bring required number of needles from A to B position.
- ③ Take every other needle (use 1x1 needle pusher) from B position to E (holding) position.
- ④ Set Holding Cam Lever (HCL) to knit needles in holding position (HP) (see Note 2).
- ⑤ Bring left weaving brush to work position.
- ⑥ Lay the free end of the yarn across the needles in front of the sinker gates (see Fig. 2).
- ⑦ Pull down gently with your left hand while knitting the first row with the right hand.
- ⑧ If a loop forms on the right hand side, pull it through by pulling the free yarn end at the left after the first row has been knitted.
- ⑨ Knit a few more rows and return the weaving brush to non-working position.
- ⑩ If the first row is knitted from left to right, the right weaving brush must be used.

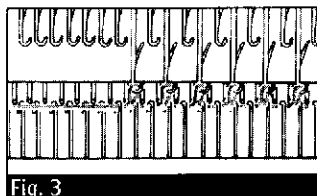


Fig. 3

Using a Cast-On Comb

- ① Place carriage on the right.
- ② Bring required number of needles into working position B.
- ③ Using the 1x1 needle pusher, take every other needle back to A position.
- ④ Knit one row to left.
- ⑤ Using the appropriate size of the cast on comb, hook the comb on the loops formed between the needles - as shown in Fig. 3.
- ⑥ Return the needles from A position to working position B and continue to knit.

Open edge cast-ons are a quick way of casting on for tension swatches, sampling of pattern stitches and whenever waste knitting is required to start with. In practice, the weaving brush cast-on is the easiest as it does not require any extra accessories.

Note 1

For both the above methods, the cast on row must be knitted at a tension looser than 6. If the main tension is below 6, knit the cast on row on 6 and then tighten the tension.

Note 2

For needle positions and Holding Cam Lever, please refer to the last issue - the first article in the series.

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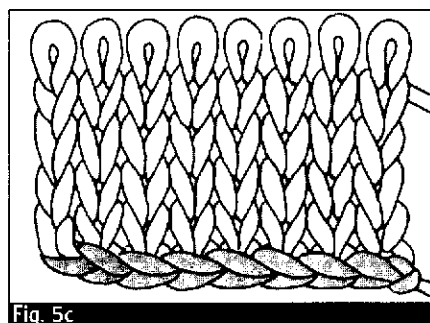
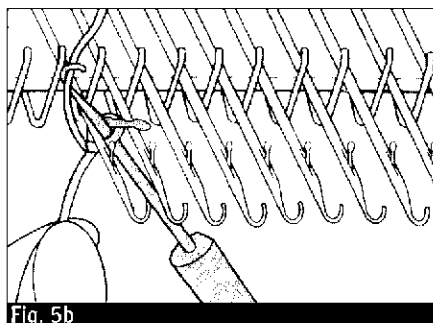
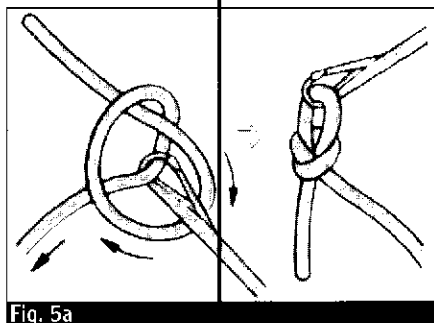
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Closed Edge Cast-On



Crochet Or Latch Tool Cast-On

- ① Bring the required number of needles to HP and, using the latch tool, crochet on the needles as follows:-
- ② Make a slip knot and the put

the latch tool through the loop as shown above in Fig. 5a.

- ③ Bring the latch tool, with the slipknot, between the first and the second needle on the left of the bed, keeping the yarn on the

left of the first needle (Fig. 5b).

- ④ Slip the knot behind the latch of the tool and catch yarn with the hook.
- ⑤ Pull through loop of knot.

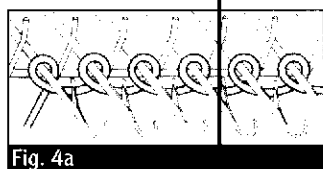
- ⑥ Move the tool slightly to the right and bring it up between the second and the third needle.
- ⑦ Slip the stitch on the tool

behind the latch, catch yarn in the hook and pull through.

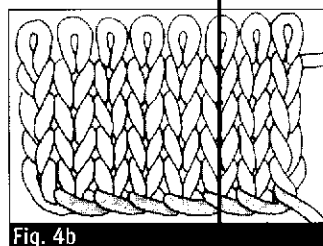
- ⑧ Repeat until you get to the last needle.
- ⑨ Slip loop from latch tool on to last needle and follow instructions for the *e-wrap cast-on* between * and *. (Fig. 5c shows the crochet chain on the edge.)

E-Wrap Cast-On

- ① Bring required number of needles to holding position and e-wrap from left to right as follows.
- ② Make a slip knot and slip it on a sinker peg, on the left hand side, a few needles away from the needles in working position.



- ③ Take the yarn under the first needle and bring it up between the first and the second needle.
- ④ Then take yarn over the first



needle and under the first and the second, coming up between the second and the third.

- ⑤ Continue wrapping the needles as shown in Fig. 4a until all of the needles are wrapped.
- ⑥ * Set the HCL to knit needles in HP and then knit 1 row.

- ⑦ Bring all of the needles back to HP. Hold the stitches against sinkers with your forefinger or the needle pusher, otherwise stitches may slip off the needles and knit another row.
- ⑧ You must keep bringing the needles to HP for four rows for medium to heavy yarn and for six rows for fine yarn *.

(Fig. 4b shows the e-wrapped edge.)

It is possible to do a closed edge cast on without bringing the needles to HP every row for several rows. There are two options:-

- ① Hang cast on comb after e-wrapping or latch tooling on the needles and before knitting the first row.

- ② Start with any open edge cast on and knit 8-10 rows with waste yarn (any yarn will do as it will be removed later). Knit a row with nylon cord and bring all needles

to HP. E-wrap or crochet on the needles. There will now be two stitches on the needles. Now continue to knit. After removing the knitting from the machine, pull the nylon cord out. The waste knitting will be released, revealing the finished edge of the knitting.

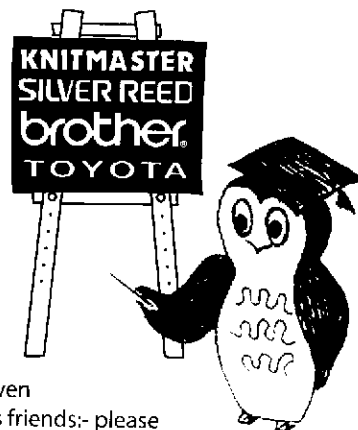
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Book 64 - G/Carriage (9th Collection for Ladies)

Book 65 - G/Carriage (10th Collection for Ladies)

Book 66 - G/Carriage (11th Collection for Ladies)

Book 67 - G/Carriage (12th Collection for Ladies)

Book 68 - G/Carriage (13th Collection for Ladies)

Book 69 - G/Carriage (14th Collection for Ladies)

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Book 71 - G/Carriage (16th Collection for Ladies)

Book 72 - G/Carriage (17th Collection for Ladies)

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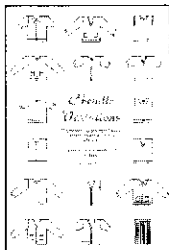
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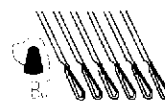
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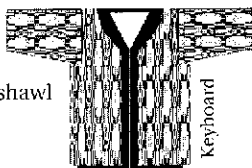
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DIANE BENNETT

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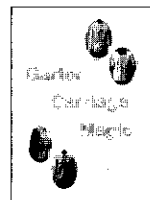
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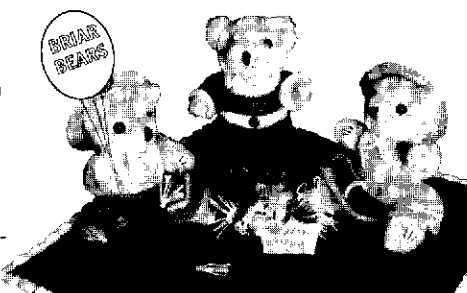
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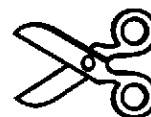
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DK001

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PC001

PASSAP



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Patons Baby Set

A Patons design in Fairytale 4-ply yarn

4300
Snow White

4302
Vanilla

4304
Peppermint

4308
Sugar Pink

4305
Lemon

4306
Soft Peach

4310
Baby Blue

General Information

This pattern has been designed specially for premature and low birth-weight babies. It has been adapted from Patons Pattern PBN C 4742 and is reproduced courtesy of Coats Crafts UK.

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

Although this pattern is suitable for double knitting machines with a ribber, the tension can also be achieved on many standard gauge machines with the stitch dial set at 10 or over.

If you don't have a ribber, work ribs by hand or latch tool method.

MATERIALS

Patons Fairytale DK (Tumble Dry).

Jacket

2 x 50 g balls in Blue or Yellow (MY).

5 buttons.

0 [2, 2] safety pins.

Helmet

1 x 50 g ball in Blue (MY).

1 button.

Bonnet

1 x 50 g ball in Yellow (MY).

1 button.

Crochet hook.

Bootees

1 x 50 g ball in Yellow (MY).

Mitts

1 x 50 g ball in Yellow (MY).

The fibre content of this yarn is 60% Courtelle Acrylic/40% Nylon. For further information about this yarn, please write to the following address:- Coats Crafts UK, PO Box 22, The Lingfield Estate, McMullen Road, Darlington, Co Durham DL1 1YQ or telephone 01325-365457.

Patons

**DOUBLE
KNITTING**

PBN C 4742
12-16 in



featured in FAIRYTALE DK

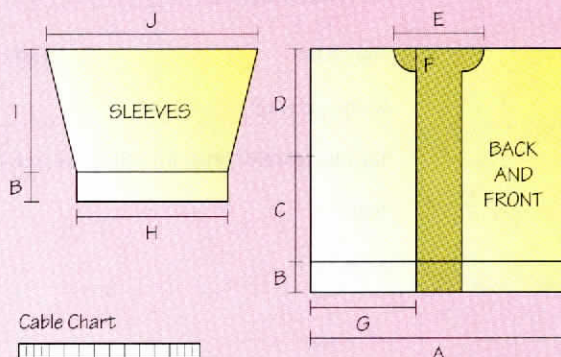
**Tiny
sizes**
For early
arrivals

Diagrams

- A = 17 [19, 21] cm
- B = 2 cm
- C = 7 [8, 9] cm
- D = 7 [9, 11] cm
- E = 6 [7, 8] cm
- F = 3 [3, 4] cm
- G = 7 [8, 9] cm
- H = 10.5 [11.5, 13] cm
- I = 8 [10, 12] cm
- J = 14 [18, 22] cm

Needle Diagram

• | • • • | •
| • | | | • |



Cable Chart

- = Drop st and pick up as for ribbing
- ⊗ = Cross 2 sts at left in front of 2 sts at right
- ⊗ = Cross 2 sts at right in front of 2 sts at left

Patons Fairytale is a soft blend of Courtelle Acrylic and Nylon, specially recommended for babies' garments. It is machine washable and available in 2-ply, 3-ply, 4-ply and Double Knitting weights.

You may tumble dry any garment made in Fairytale, with confidence, in any domestic tumble dryer at temperatures of up to 60° c. (Recommended by Hoover.) We agree with Patons that you should not dry hand or machine knits in harsh sunlight, as fading or yellowing may occur.

Patons

Pattern Information

MEASUREMENTS

To fit a baby weighing 3-5 [5-8, 8-12] lbs.

Jacket

To fit chest 31 [36, 41] cm, 12 [14, 16] in.

Actual size 34 [38, 42] cm, 13½ [15, 16½] in.

Length to shoulder 15 [19, 22] cm, 6½ [7½, 8½] in.

Sleeve seam 10 [12, 14] cm, 4 [4½, 5½] in.

Helmet

Width around head 25 [29.5, 33.5] cm, 10 [11½, 13½] in.

Bonnet

Width around face 22 [25, 27.5] cm, 8½ [10, 11] in.

Bootees

Length of foot 7 [8, 9] cm, 3 [3½, 3¾] in.

Mitts

Width all round at palm 11 [12, 13] cm, 4½ [4¾, 5½] in.

Instructions are written for the first size, larger sizes follow in brackets. If only one figure is given, it applies to all sizes.

TENSION

22 stitches and 30 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 6).

For perfect results, please check your tension carefully.

ABBREVIATIONS

For a list of the abbreviations we use and our Yarn Guide, please look under Pattern Information on Page 50.

NOTES

a) We used the knit side of the knitting as the right side of all the garments.

Knitting Instructions

Jacket

RIGHT FRONT, BACK & LEFT FRONT

With carriage at right and using MY, cast on 89 [97, 109] sts at centre of machine in 1x1 rib with

extra st at right.

* K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 6 rows. Transfer sts for st st *.

Using WY, K a few rows and release from machine.

Push 90 [98, 110] Ns at centre of machine to WP. With carriage at right and P side of WY facing, replace sts on to

Ns, inc 1 st at centre. Unravel WY. Set RC at 000. Using MT and MY, cont in Cable Pattern from Chart over Ns 10 to 21 and 28 to 39 [10 to 21 and 32 to 43, 10 to 21 and 38 to 49] inclusive at left and right of centre 0. K 21 [25, 27] rows.

DIVIDE FOR FRONTS & BACK

Using nylon cord, K 21 [23, 26] sts at right for Left Front and 48 [52, 58] sts at centre for Back by hand taking Ns down to NWP. Cont on rem sts for Right Front.

Keeping Cable Pattern correct, K 11 [17, 21] rows.

SHAPE NECK

Slip 0 [1, 2] sts at left on to a safety pin. 21 [22, 24] sts. K 1 row. Dec 1 st at neck edge on next 4 rows. 17 [18, 20] sts. K 5 [5, 7] rows. Using WY, K a few rows and release from machine.

With carriage at right, unravel nylon cord over 21 [23, 26] Ns at right for Left Front bringing Ns back to WP. Finish to correspond with Right Front, reversing shaping by reading right for left.

With carriage at right, unravel nylon cord over 48 [52, 58] Ns at centre for Back bringing Ns back to WP. Using MY and keeping Cable Pattern correct, K 21 [27, 33] rows. Place marker between sts 7 and 8 [8 and 9, 9 and 10] at each side of centre 0. Using WY, K a few rows and release from machine.

SLEEVES

Using MY, cast on 36 [46, 54] sts at centre of machine by hand. Set RC at 000. Using MT, K 1 row. Cont in Cable Patt from Chart over centre 12 Ns (starting with 2nd row) and at the same time, shape sides by dec 1 st at each end on every 6th [4th, 4th] row until 32 [34, 40] sts rem, then on every foll 4th [2nd, 2nd] row until 28 [30, 34] sts rem. K 3 [1, 1] rows. RC shows 24 [30, 36]. Transfer sts

for 1x1 rib. Using MT-2/MT-2, K 7 rows. Using MT+4/MT+4, K 1 row and then cast off with a latch tool.

NECKBAND

Graft shoulder seams.

Push 35 [39, 47] Ns to WP. With carriage at right and P side facing, pick up 0 [1, 2] sts from safety pin on left front neck,



Helmet

10 [10, 12] sts up left front neck, 14 [16, 18] sts across back neck inc 1 st at centre, 10 [10, 12] sts down right front neck and 0 [1, 2] sts from safety pin on right front neck and place on to Ns. Unravel WY. Using MT and MY, K 1 row. Transfer sts for 1x1 rib. Set RC at 000. Using MT-2/MT-2, K 5 rows. Using MT+4/MT+4, K 1 row and then cast off with a latch tool.

BUTTONHOLE BAND

With carriage at right and using MY, cast on 7 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, cont in patt as follows:-

* Transfer sts as Diagram. Set main bed to slip and ribber to knit. K 1 row. Transfer all sts to main bed. Set both beds to knit. K 1 row *.

Rep from * to * throughout. K 1 row. Make a buttonhole by transferring the centre st on to adjacent N. Leave empty N in WP. K 3 rows. Using MT/MT, K 7 [9, 9] rows.

** Make another buttonhole over same N as before. K 10 [12, 14] rows; rep from ** once more. Make another buttonhole over same N as before. K 5 [9, 11] rows. Using MT-2/MT-2, K 3 rows. Make another buttonhole over same N as before. K 3 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

BUTTON BAND

Work as for Buttonhole Band, omitting buttonholes.

PRESSING

Omitting ribbing, press lightly under a dry cloth using a cool iron.

MAKING UP

Using a flat seam throughout, join sleeve seams. Set in sleeves. Sew Front Bands in position with buttonholes on right front for a girl or left front for a boy. Sew on buttons.

MAIN PART

With carriage at right and using MY, cast on 56 [65, 74] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K 12 rows. Transfer sts for st st. Using MT, K 16 rows. Using WY, K a few rows and release from machine.

SHAPE CROWN

Push 47 [56, 65] Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns (counting from right edge) as follows:- 1 st on to first N, * 1 st on to each of next 4 [5, 6] Ns, 1 st on to next N, then foll st on to same N; rep from * 8 more times, ending with 1 st on last N. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine.

Push 38 [47, 56] Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns (counting from right edge) as follows:- 1 st on to first N, * 1 st on to each of next 3 [4, 5] Ns, 1 st on to next N, then foll st on to same N. Rep from * 8 more times, ending with 1 st on last N. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine.

Push 29 [38, 47] Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns (counting from right edge) as follows:- 1 st on to first N, * 1 st

◀ on to each of next 2 [3, 4] Ns, 1 st on to next N, then foll st on to same N. Rep from * 8 more times, ending with 1 st on last N. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine.

Push 20 [29, 38] Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns (counting from right edge) as follows:- 1 st on to first N, * 1 st on to each of next 1 [2, 3] Ns, 1 st on to next N, then foll st on to same N. Rep from * 8 more times, ending with 1 st on last N. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine.

2ND & 3RD SIZES

Push [20, 29] Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns (counting from right edge) as follows:- 1 st on to first N, * 1 st on to each of next [1, 2] Ns, 1 st on to next N, then foll st on to same N. Rep from * 8 more times, ending with 1 st on last N. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release.

3RD SIZE

Push 20 Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns (counting from right edge) as follows:- 1 st

on to first N, * 1 st on to next 1 N, 1 st on to next N, then foll st on to same N. Rep from * 8 more times, ending with 1 st on last N. Unravel WY. Using MY, K 2 rows. Using WY, K a few rows and release from machine.

ALL SIZES

Push 11 Ns to WP. With carriage at right and P side of WY facing, replace sts on to Ns (counting from right edge) as follows:- 1 st on to first N, * 1 st on to next N, then foll st on to same N. Rep from * 8 more times, ending with 1 st on last N. Unravel WY. Using MY, K 1 row. Cut yarn, thread end through sts and release from machine. Draw up and fasten off securely.

RIGHT EAR FLAP

Using MY, cast on 5 sts by hand. Set RC at 000. Using MT-2, * K 2 rows. Drop every st 1 row down and reform for garter st *. Rep from * to * throughout. K 2 rows. Make a buttonhole by transferring the centre st on to adjacent N. Leave empty N in WP. K without shaping until work measures 5 [6, 7] cm. Shape sides by inc 1 st at each end on next and every foll 4th row until there are 11 [13, 15] sts. K 3 rows. Using MT+4, K 1 row. Cast off with a latch tool.

LEFT EAR FLAP

Work as for right ear flap omitting buttonhole.

PRESSING

Omitting ribbing, press lightly under a dry cloth using a cool iron.

MAKING UP

Using a flat seam, join back seam, reversing lower 2 cm for turn back. Join ear flaps to each side of Helmet on wrong side to top of rib. Sew on button.

Bonnet

MAIN PART

With carriage at right and using MY, cast on 49 [55, 61] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-2/MT-2, K 6 rows. Transfer sts for st st. Using MT, K 16 [22, 24] rows.

SHAPE BACK

Cast off 17 [18, 19] sts at beg of next 2 rows. 15 [19, 23] sts. K 6 rows. Dec 1 st at each end on next and every foll 6th [4th, 4th] row until 9 [11, 13] sts rem. K 3 [5, 3] rows. Cast off.

STRAP

With carriage at right and using MY, cast on 5 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000. Using MT-2/MT-2, K without shaping until work measures 4 [5, 7] cm. Make a buttonhole by transferring the centre st on to adjacent N. Leave empty N in WP. K 4 rows. Using MT+4/MT+4, K 1 row and then cast off with a latch tool.

PRESSING

Omitting ribbing, press lightly under a dry cloth using a cool iron.

MAKING UP

Using a flat seam, join shaped edges of back to cast off sts. Using a crochet hook, work two rows of double crochet around lower edge. Sew strap in position to right side of Bonnet. Sew on button.

Bootees

(BOTH ALIKE)

Using MY, cast on 27 [29, 31] sts by hand. Using MT, K 2 rows.

Drop every st 1 row down and reform for garter st. Move 12 [13, 14] sts at each edge 1 N out, then move 2 sts at each edge 1 N out. Pick up a loop from below adjacent st and place on to empty Ns.

31 [33, 35] sts. K 2 rows.

Drop every st 1 row down and reform for garter st. Move 14 [15, 16] sts at each edge 1 N out, then move 2 sts at each edge 1 N out. Pick up a loop from below adjacent st and place on to empty Ns. 35 [37, 43] sts.

* K 2 rows. Drop every st 1 row down and reform for garter st; rep from * 3 more times.

Cut yarn. Using WY, K a few rows in st st and release from machine.

INSTEP

Push 7 [9, 9] Ns to WP. With carriage at right and P side of WY facing, replace centre 7 [9, 9] sts on to Ns.

3RD SIZE

Inc 1 st at each edge. 11 sts.

ALL SIZES

Using MY, K 8 [8, 10] rows. Cut yarn. Push 8 adjacent Ns at each edge to WP. Replace 8 sts at each edge from below WY on to empty Ns. 23 [25, 27] sts. K 6 [8, 10] rows. Transfer sts for 1x1 rib. Using MT-2/MT-2, K 13 rows. Using MT+4/MT+4, K 1 row. Cast off with a latch tool.

PRESSING

Omitting ribbing, press lightly under a dry cloth using a cool iron.

MAKING UP

Using a flat seam throughout, join underfoot and back seam, reversing seam for turn back. Graft rem sts to instep.

Mitts

TO KNIT

With carriage at right and using MY, cast on 25 [27, 29] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set machine for 1x1 rib knitting. Set RC at 000 and then, using MT-2/MT-2, K 6 rows. Transfer sts for st st. Using MT, K 10 [12, 14] rows.

SHAPE TOP

Counting from each edge, transfer the 3rd st on to 2nd N and 11th [12th, 13th] st on to 12th [13th, 14th] N. Move sts in to close gaps. K 2 rows. Counting from each edge, transfer the 3rd st on to 2nd N and 9th [10th, 11th] st on to 10th [11th, 12th] N. Move sts in to close gaps. K 2 rows. Cast off.

PRESSING

Omitting ribbing, press lightly under a dry cloth using a cool iron.

MAKING UP

Using a flat seam throughout, join top and side seams. ■

PATTERN INFORMATION

ABBREVIATIONS

These are the standard abbreviations we use in our patterns.

alt = alternate(ly); **beg** = beginning; **ch** = chain; **cm** = centimetres; **cont** = continue(ing); **dc** = double crochet; **dec** = decrease(ing); **foll** = following; **g** = grams; **HP** = holding position; **in** = inch(es); **inc** = increase(ing); **K** = knit; **mm** = millimetres; **MT** = main tension; **MT-1**, **MT-2**, **MT-3** = one, two, three full sizes tighter than main tension; **MT+1**, **MT+2**, **MT+3** = one, two, three full sizes looser than main tension; **MY** = main yarn; **N(s)** = needle(s); **NWP** = non working position; **P** = purl; **patt** = pattern; **RC** = row counter; **rem** = remain(ing); **rep** = repeat; **ss** = stitch size; **st(s)** = stitch(es); **st st** = stocking stitch; **tog** = together; **UWP** = upper working position; **WP** = working position; **WY** = waste yarn.

YARN GUIDE

We give a yarn guide thickness on our patterns and the approximate weight of the original yarn used is shown below. We do not quote a thickness for those yarns which we feel cannot be substituted.

1, 2 & 3 are extra fine yarns

Fine, medium and full bodied one ply yarn including 2/30s.

4, 5 & 6 are fine yarns

Fine, medium and full bodied two ply yarn including 2/16s.

7, 8 & 9 are fine to medium yarns

Fine, medium and full bodied three ply yarn including 3/8s.

10, 11 & 12 are medium yarns

Fine, medium and full bodied four ply yarn including 4/8s.

13, 14 & 15 are medium to thick yarns

Fine, medium and full bodied double knitting yarn including 6/8s and 8/8s.

16, 17 & 18 are thick yarns

Fine, medium and full bodied Aran knitting yarn including 12/8s.

19, 20 & 21 are extra thick yarns

Fine, medium and full bodied chunky knitting yarn including 16/8s.

30th & 31st Oct '99

Saturday 10.00am - 4.00pm

Sunday 10.00am - 3.00pm

October 30th and 31st are the dates of the fourth **Norfolk Knitting Showcase**. Once again, this takes place at the Hewett School in Norwich, which is a very popular and successful venue, bright and well-lit. As we all know, decent lighting is most important when choosing yarns! There will be lectures, fashion shows, talks and demonstrations, with both hand and machine knitters well catered for.

Exhibitors include:

Jan Wright
B Hague & Co Ltd
Jane Hawkins
Beryl Jarvis
Machine Knitting Monthly
Merrihay Fibres
Nina Miklin
Nutshell Knitting Centre
Riverside Spinning Co
Shades of Cashmere
Janet Spink
Undy Yarns
Uppingham Yarns
Woolleys
Sylvia Wynn

- Fashion Show
- Lectures
- Talks/Demonstrations
- Hand & Machine Knitting
- Easy Access

Hewett School
Hall Road, Norwich
(On the ring road)

Jan Wright Knitwear Design

35a Blofield Road
Brundall
Norwich
NR13 5NU

Phone: (01603) 717149
Fax: (01603) 717149
E-mail: JanWright.
KnitwearDesign@BTInternet.com

Duomatic Update

Part 5 - Weights

To weight or not to weight - that is the question? **Doris Coutts** feels that it is a matter of personal preference and shares her thoughts with us on the subject this month.

COMBS & WEIGHTS

Passap does sell a set of two combs and weights for their machine and it is useful to know that **Singer** combs can also be used for the Passap, since the needle spacing is the same. Singer combs have different lengths from the basic Passap set, so you might like to "mix and match". If you'd like to obtain them, we've included a contact address for you at the end of this article.

Passap Weights

Passap weights have long movable hooks at the top and, bearing in mind that when the comb is hung at the beginning of the work, it is tucked right up in the "V" formed by the beds, you can see why the long hooks are needed. You soon get round to being able to hang the hooks in the holes on the comb by touch alone - but do make sure you don't also hook them over part of the needle bed frame as well, which will stop the comb feeding down as you knit!

Japanese Weights

Passap weights are fairly heavy and you may want to utilise the smaller weights from a Japanese machine with ribber, if you have them. Their hooks are smaller and fatter and the easiest way to use them is to tie loops of string through the holes in the comb, then hang the Japanese weights into the loops. Make sure all the loops are the same length, so that the weights hang evenly.

Coming to Passap knitting from using a Japanese machine, I must admit I get worried when I see tuck loops bubbling up in the needle heads on the Passap and so I use weights for my own piece of mind! Usually this is in double bed tuck work, maybe with heavier 4-ply yarns such as the Aran-type patterns. However, not everyone finds this necessary.

There are some difficult yarns, harsher in texture, or with slubs

and so on which knit easier with weights and, if specific designs require them, usually the designer will indicate this in the pattern. However, in the main I think it is your decision and your preference.

Heel Grips

Of course, for turning the heels of socks, you need what used to be called heel grips. They are similar to the white weights that come with the U100 transfer carriage and you can also buy them separately. They are quite long with the claws at the very top, so they are good for using at the ends of the work. Sometimes they can be a little heavy, depending on what you are knitting and this is where I would use Brother claw weights, once the work has started. Again, you cannot reach up so high between the beds with these.

Brother Claw Weights

There are also claw weights with the Brother ribber. These are longer, but you need to hang a small weight through the hole at the bottom as they have no weight in themselves.

BEG OR BORROW

If you're an avid machine knitter, it's probable that you have other machines and there are some other useful items, in addition to the Brother weights which can be "borrowed".

Triangular Combs

The set of three triangular combs (see Fig. 1) into which small weights can be hung are extremely useful.

"Z" Wires

The "Z" wires are used for ends of double bed work and can be invaluable if you have a tricky piece of knitting.

Japanese Comb

Most useful of all, for long items such as scarves and stoles, is the 130 stitch Japanese comb with the weighted bar. Once your

work reaches the floor, you can remove the original comb and weights and slide this comb up your work, with the wire still in place. You grasp the work between your knees, if you are worried it will come up off the needles!

Hold the bar at the top and slide the work under the bar and over the top of the comb, pushing it up as high as possible. When you let it go, the work will be held between the bar and the comb; there will be no marks of weights digging in such as you get when you roll the work up on the original comb.

Don't worry if your knitting is wider than the comb, just spread it out evenly to the ends of the bar and it will be all right. Don't forget that the bar itself is weighted, so you may not need to add as much weight as you started with.

Woolley Weights

You can also use the somewhat newer, magnetic **Woolley Weights**, now available in several different widths. Together with the Singer combs mentioned above, they are available from Woolleys and the address is given at the end of this article.

TOP TIPS

Before we leave the subject, you may like to make a note of the following tips.

☆ When the cast-on row of ribbing is level with the holes in the frame, without weights, the rib is approximately 7 cm long.

☆ When the cast-on row of ribbing is level with the holes in the frame, with weights, the rib is approximately 5 cm long.

☆ The distance from the needle heads to the floor is 32 cm, but

this is only a guide. Obviously, if you are using weights, when you take your work off the machine, it will measure less than this.

☆ You should watch any comb as it gets near the floor since the weights will get there first and you may find you are knitting, watching the comb, while the weights are already down and not exerting their full weight on the knitting - a sure cause of errors.

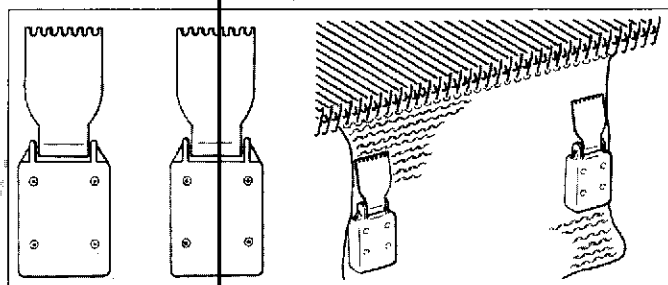
POUND FOR POUND

As always of course, if you are going to use weights in the garment knitting, you must knit your tension swatch with a proportionate amount of weight. You would normally be knitting a 100 stitch by 100 row swatch (I hope!) so if you planned to use three large weights on the large comb for the garment piece, use two large weights for the tension sample. Don't forget to let it rest at least overnight, preferably for a day or so, with double bed work, before measuring.

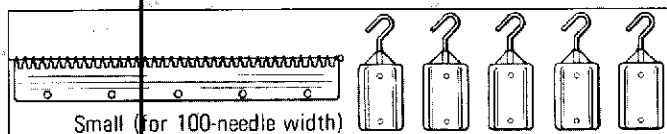
Knitting A Test Square

There are instructions on Page 82 of the main Instruction Book for knitting a test square, but I have to admit that I prefer not to follow the part that says not to count needles that are not used in the pattern set-up. I find it easier to cast on from 50R to 50L in whatever set-up the pattern stitch calls for.





Accessory Weight - Prevents stitches being floated while pattern knitting



Cast-on Comb, Weight Small (for 100 N width)

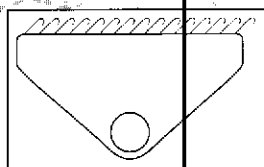
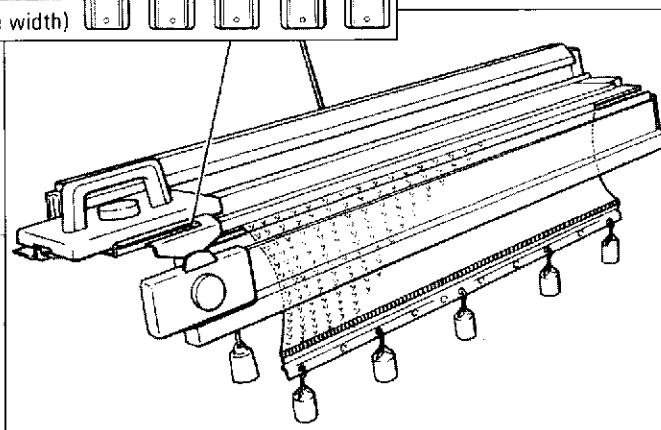
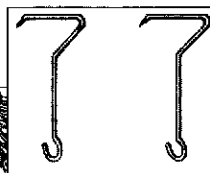
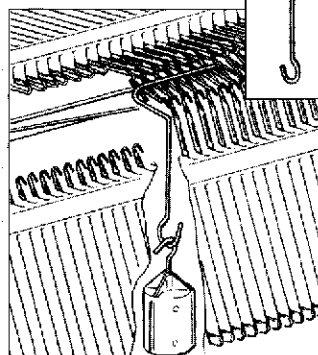


Figure 1



Cast-on Comb in use



Side Hanger

Side Hanger in use

You may, of course, have to start with a basic rib set-up and transfer stitches according to the pattern. When you measure this swatch, you can then follow the tables that come after the test square instructions to work out how many needles are needed for your garment pieces. So, if you find you need "140" stitches, use needles 70R to 70L, again in the needle set-up required for the pattern stitch.

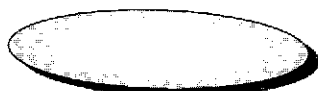
Naturally, if you want the rib or pattern to be stretched or pressed out, you must first press the swatch until you get the desired appearance and then do your measuring. Bearing in mind that so often a larger piece doesn't knit exactly the same as the test piece, many people like to check the measurements of the back of the garment for exact size before carrying on with the other pieces.

This month's article is slightly shorter than usual because it's

now time to look at that super piece of equipment - the Deco Patterning System. Needles and pushers need to be set up for it, so do look back over the articles so far and make sure you're really familiar with the basics. Then join me next month and I'll tell you all about the Deco. Until then, happy knitting! ■

Doris mentioned **Singer Combs and Woolley Weights** in this month's article. Together with further information about a range of accessories and details of the Passap E8000 machine, they can be obtained from:-

Woolleys
179-183 Lawn Lane
HEMEL HEMPSTEAD
Hertfordshire HP3 9JF
Tel:- 01442-219298



Learn to use your E6000 Electronic knitting machine

by enrolling in a Correspondence
Course and learning by post

THE KEY TO SUCCESS



Send a stamped addressed
envelope for further details to:-

Pat Coulston
3 Blake Hill Crescent
Poole
Dorset BH14 8QN.

Duomatic Update

Knitter's Browse

Inclement Weather

Here's another mixed bag of news and views on the machine knitting front with thoughts and ideas from **Frank Dineen**. He's been around and about and starts off in Shepton Mallet.

Shepton Mallet Check List

- Did it rain? ☒
- Often. ☒
- Did the roof leak? ☒
- Need you ask? ☒
- Do ducks swim? ☒
- Yes, though none were actually recorded actually swimming inside the building this year. It is only a matter of time though.
- Has the car park been surfaced? ☒
- You must be joking! ☒
- Was it cold? ☒
- Most of the time it was freezing.

In fact, several inches of hail are recorded as falling **inside** the small hall on the Thursday. At one point, our Editor, Anne, had to take cover at the back of the stand as the hail stones pounded down on the stand.

- "Have you forgotten my 5p change?", asked one customer sheltering under the cover of her umbrella.
- "Sorry, I was distracted", said Anne as she crunched her way back to the till through 1/2" of ice.

It doesn't get better, it just gets worse. The Royal Bath & West IS

A DUMP. How often do I need to make this point before the message gets through? Can it be any wonder that the number of exhibitors and visitors was well down? We do not go to Machine Knitting Shows in order to get pneumonia. We do not expect to be wrapped in cotton wool, but is it really too much to ask to be warm and dry? That's enough. Maybe next year... maybe.

SUNNY PERIODS

As usual at Shepton Mallet, there was one gleam of light in the gloom - Sherborne Club. Sorry to mention them again, but they just get better and better. Their "pièce de resistance" this year was a knitted Wedding Dress and a knitted Wedding Cake. The cake was brilliant and you needed to get very close to convince yourself that it was not the real thing! I was there on Sunday with The Guild and, for the day, I became an Honorary Member of Sherborne Club. I was never more proud to wear a badge.

SCATTERED SHOWERS

So what else has been happening? Not a great deal. I went down with the "flu" a few days after Easter and spent most of the month trying to get rid of it - another reason not to be happy at Shepton Mallet. I was sup-

Now, here is a bit of an oddity for you -

posed to give a talk to the Littlehampton Machine Knitting Club early in the month, but I was far too ill to get there. I hate disappointing people at the last minute but there it is.

English. I would guess it to be about 30 years old and unfortunately Mrs Holden purchased it second hand, so we do not know the history behind it. It's a bit of a pity, that.

called a Victoria. No, it was not designed

Machines have been tumbling in to my arms this last few weeks:-

- * Singer 600 electronic and intarsia carriage
- * Brother intarsia carriage
- * Knitmaster 120
- * Knitmaster 150
- * Knitmaster 360 with ribber and lace carriage
- * Another Knitmaster 4500
- * Another Knitmaster 6500
- * Another Singer 2400
- * Knitmaster linker
- * Defendi linker

The Defendi linker was the last to arrive and came slightly damaged and, as usual, "sans" instructions. A little Araldite cleared up the damage, but the instructions are another matter. BSK who marketed the beast can't help. Can anyone else?

The final bonus was an original Knitmaster ribber for the 4500. That is a find, because I think very few of them must have been sold, as this is the only one I have seen to date.

ODD BALL

Now here is an oddity for you. Provided by Mr Holden in Pontypridd. He sent me a machine called a Victoria. No, it was not designed for knitters who live above their station! It is a very basic Japanese machine and it will tuck and slip - and that is about all. Any patterning is by hand selection of needles. So what makes it odd? The instructions are in German, but any wording on the machine is in

Another curious design feature is that what would normally be the sponge bar is an "L"-shaped piece of metal. It appears to work quite adequately and, of course, is never going to wear out. You think you have heard of them all - and then something like this turns up. I often wonder just how many other weird and wonderful machines are there out there that I have never heard of.

Space is becoming a problem, because 70 plus machines do take up a lot of room. Heaven help us if we have to move this year! The lease on our place runs out in November and we don't know if our landlord will agree to renew it or, if it is renewed, will we be able to afford the new higher rent?

"All these things are sent to try us", as my Mother was wont to say. Her other favourite was "if things don't change, they will remain as they are". Well you can't argue with that, can you?

If we have to move where would we go? A disused railway station does have its merits, as long as it was on the right line. The Brighton line I think, then people would know I was in E(a)rnest. I have always been "Wilde" about railways. The way they are run today makes me even "Wilder"! A disused church or chapel? Yes, that would suit - but preferably without a burial ground because things are not yet that grave. An old mill by a stream? Nice

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Mr Holden in Pontypridd sent a machine

thought - especially if it was a woollen mill or a silk mill. Dream on Frank. For the time being, like Micawber, I shall wait for something to turn up.

bial pancake with the needles bouncing around like Cancan Dancers. Yet, in no machine manual have I ever seen it mentioned that these should be replaced. Have knitters aban-

for knitters who live above their station!

THE MERRY MONTH OF MAY

Back to reality. In May, I shall be talking to the Machine Knitting Clubs in Ash and Fleet then Winchester Machine Knitting Club in early June. There is also Cranbrook Show coming soon and I wonder if it will be as hot this year as it was last? I won't have Janet with me this time because she will be in France, on business. It's a great show, in probably the loveliest part of Kent, but a pity about the roads. Kent and East Sussex are poorly served in this respect and it's hardly surprising that they find it difficult to attract industry.

In between all this excitement, I hope to have time to get on to a machine and do some knitting. How often have I said that? Optimistically though, I do hope to have a bit more time for myself over the next few months. I also have a spinning wheel, upon which I would dearly love to learn to spin - and a four shaft floor loom standing idle. There is never enough time in the day to do all I want. How did I ever find time to go to work?

CHECK IT OUT

I have started to check out my machines. I've been cleaning and examining the needles and replacing where necessary - as well as replacing dodgy sponge bars. Now there is a strange thing. With few exceptions, whenever I have acquired a Japanese machine, the sponge bar has been as flat as the prover-

doned machines that consistently jam, not realising that a new sponge bar would probably solve their ills?

Also fellow knitters, if you are going to put your machine away for some while, remove the sponge bar and put it somewhere safe. It will last much longer if you do. To prevent the needles falling out, it might be as well to remove them at the same time and wrap them in an oily rag. You can probably lay them - and the sponge bar - on top of the needlebed before closing the lid. A knitter who returned to the UK after five years abroad, tells me that when she retrieved her machine from store, she found that the sponge bar had completely disintegrated!

Of course, I hope you will not be putting your machine away but knitting, knitting, knitting. If you can find time to teach someone else at the same time, then that will be even better. Whether they are nine or 90, it doesn't matter. Keep the craft alive. Make a knitting "slive" (makes sense in Cockney)!

For now, it's goodbye from me and it's goodbye from me. I'm sorry, I get beside myself from time to time. It's the tension you know. Now shall I knit this on 6 or maybe 7? See! Now I'm all at six's and seven's. Where did I put that pattern for a straight jacket?

TTFN. ■

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Knitter's Browse

Terry's Corner

Address  http:// The Internet - what's it all about?

This month, **Terry Mason** goes back to his computer and explores the Internet - the largest network of communication on the planet. It gives us access to resources including multimedia web pages, audio and video clips, games, news items and much more.

Computer technology is now growing at a fantastic rate and computers are becoming available to us at very affordable prices. As I've been selling my programmes for some years now, I could see the market growing from the BBC Model B, the Sinclair Spectrum, Commodore 64 and Amstrad CPCs. The first so called "IBM compatibles" really only came into use about ten years ago. They were very simple and, at that time, most of us had never heard of gigabytes and CD ROMs!



Internet Explorer

Although the earlier computers were less complicated, they could still be used for business and pleasure. Thinking back, they fast became the "latest" in games machines. Did you know that even though today's models are so much more advanced, they are still "games machines" to many young and old alike?

In the office, my old typewriter has been replaced by my word processor and more and more mail comes to me in typed form. Letters now have pleasing characters or fonts with the margins nicely lined up or - to give it its proper name *right justified*. What is now sure to increase in the very near future is most certainly the Internet. Well, you ask, what is it?

The Internet is the largest network of communication on our planet, connecting your computer to millions of others all over the world. It gives access to resources stored on remote computers, including multimedia web pages, audio and video clips, games, news items and so much more. Not least is the ability it provides to send and receive message by E-mail.

E-MAIL

The computer does not have to be left switched on to receive E-mail messages, as they are stored in a massive computer until you are ready to receive them. It's a new way of communication but very, very much more advanced than the telephone that's used by almost everyone these days. E-mail messages are still transmitted via the international telephone system, so the computer must be connected to a telephone line and the connector is called a modem.

MODEMS

If you are ever asked in a quiz show what **modem** means, it is taken from **modulate - demodulate** because messages or requests are changed from simple speech into special codes. The receiving computer converts them back into a form that can be understood by the receiver - whether it be text, pictures or sound. Some modems will transfer the codes at a different speed than others, as measured by the acronym **bps** which means **bits per second**. So, the higher the number, the more rapid will the message be sent.



Netscape Communicator

ATTACHING COMPUTERS TO THE 'PHONE

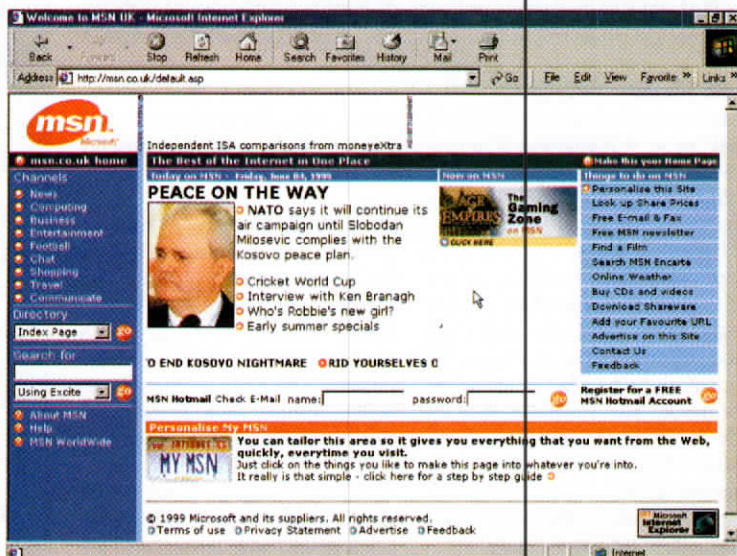
Until recently, modems were bought as a separate item to be plugged into the back of the computer. However, those of you buying a new computer nowadays will probably find that the modem is already built into the computer and a wire will come out with a special plug at the end of it. Your telephone must have a double socket and you can buy these at more or less any computer or electrical shop.

FINDING A SERVER

All your operations will be done via a Server and there are quite a number of them. Some are shown here, but it would be wrong of me to tell you which one to choose and perhaps it will be even difficult for you to make up your own mind. There are some that will give a fixed amount of

MAKING CONTACT

Actually making contact with your Server is fairly simple. CDs are available from computer shops and other outlets. They may even come in the post and, if you are interested, you can also call BT. CDs will always be in a folder which will give you very simple instructions about load-



free access time and those who will allow you unlimited access. Do remember though that an offer of 50 or even 100 free hours of access during the first month may sound great - but access time may not be high. You'll probably find that the greatest expense is your telephone bill!

Another important point to consider is whether any queries or technical back up is free. The Servers who offer unlimited access will probably charge you 50p or £1 per minute for technical support. Have you ever tried making contact via a call centre? Have you waited in a queue, listening to music for minutes on end? I know I have! You may also like to find out if you can have a free web page.

Just follow the instructions on your screen, after you have put the disk in the ROM drive.

You will be asked the usual information such as your name and address and a password - but also your credit card number. If you want to try more than one Server, then just cancel - but, in the meantime, you may find that you've given out your E-mail address to a number of people. You'll need to let them all know about any changes you make.

STARTING TO USE THE INTERNET

There are probably two things you will want to do - search the Web and send an E-mail. Both are fine - but where does one start?



Outlook Express



Sending an E-Mail

Sending an E-mail is the easiest option to start with, so I will concentrate on that in this particular article. The initial problem is that you may not yet have any addresses to send things to!

You will see E-mail addresses in adverts and you can ask your friends for theirs. You will also find addresses in the web pages that interest you. In the set-ups of all the Servers, you will find an icon in the top tool bar for E-mail and the addresses for any sender can be easily added to your personal filing cabinet.

E-Mail Off Line

One of the main points to consider is working off line as much as possible, otherwise you are paying for both access time and line time.

Make The Connection

Naturally, you will want to make a connection to your Server to see if any mail has been received.

- OK, make your connection and select **mail box** or whatever it is called on your own set-up. My own, gives a spoken

announcement, "you have mail" but if there is none then **sign off** immediately.

- If there is mail, then choose **read new mail**, the title of which will be displayed.

- Choose **read** but then immediately **save** in your own filing cabinet.

- **Sign off** - you can read it later and add the address to your **address book**.

When you choose **read later** and you call it up, you can print it if you wish just by selecting **print** from your tool bar. Not only will

your letter be printed but a whole pile of "gobbledygook", showing the way that the messages have been transferred.



CompuServe
3.0.4 UK

Sending A Letter

When you wish to **send** a letter, start your Server Programme but **do not connect**.

- You will find an icon **compose E-mail**. Click on this and your E-mail form will appear on your screen, together with other icons such as **send later, address book, attach**.

- If the address is in your book then just choose that and select the name by clicking on it and the E-mail address will appear on the form. You do not need to add your own name as the computer knows this.

Writing A Message

When it comes to writing your message, it will be in plain text which can be read by all computers. You may wish to send a longer letter or so on with your message - called **attaching**. If you chose to add this in document form from your own word processing package, it can only be read by recipients with the same package.

- You must have first loaded the message into your word processor then **saved** into **text** or **rich text** - preferably under a different name.
- You would select **attach** by clicking on this.
- Go to where the file is - for example **my documents**.
- Double click on it to transfer it to your message.
- If you receive a message with an attached file, this will be shown as a small icon, that can be clicked, to open it.

You can, of course, write a few letters at the same time for sending later. To do this you just sign on, select **E-mail** and then **mail to be sent**. The message titles will be displayed and you just click on them and off they will go. However, if you wish to edit any, then just choose to do this. If you would like to try out your skill, you can always send a message to me at- tcm2antrim@aol.com

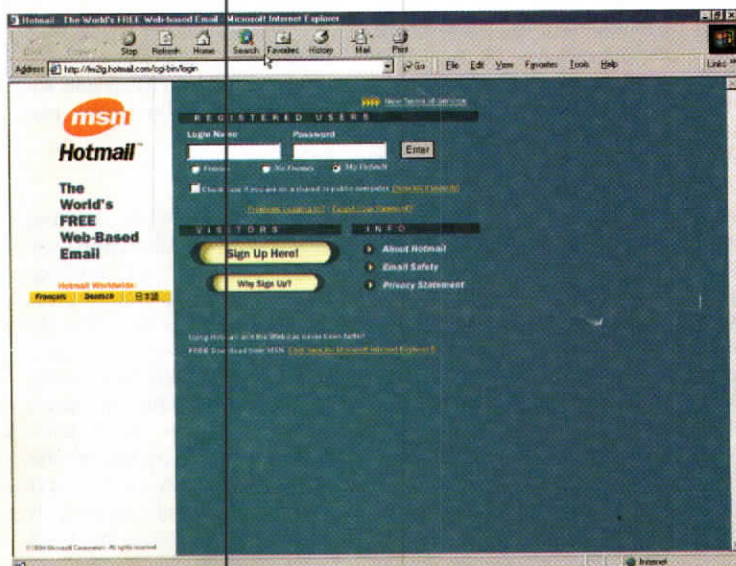
SEARCHING THE WEB

This is a much longer story and I think I'll leave it for another time. However, if some of you are "raring to go", here are a few knitters' web sites that you can have a look at. In them, you will be able to see links to other sites and that is another way that knitters help one another.

<http://www.ggcreations.com.au/knit/links.html>
<http://endaw.demon.co.uk/dawn.html>
<http://www.lastings.demon.co.uk/links.html>
<http://www.starconcepts.co.uk/craftplus/terrymason.html>

FINAL TIP

Try to work off line as much as possible and make sure that the connection telephone number is at the top of your family and friends list with BT to get 20% discount! ■



Ready, Teddy, GO!

Re-written by **To & Fro** in **Uppingham** yarn

If you're still in the mood for knitting teddies, here's another good cause crying out for your help. **Make A Difference Day** will be held on Saturday the 23rd October 1999 and we've got a pattern for a delightful teddy bear that really **could** make a difference...

READY TEDDY GO!

If you're still in the mood for knitting teddies, here's another good cause crying out for your help. **Make A Difference Day** will be held on Saturday the 23rd October 1999 and was developed by Community Service Volunteers (CSV), a national charity, three years ago. It encourages local people to organise and take part in voluntary activities that make a positive difference to the community. The organisers hope that as many people as possible will take part in a range of activities including painting community centres, planting environmental gardens in schools and knitting bears.

The bear pattern we're giving you this month is for hand knitting. We have been somewhat surprised but nevertheless delighted, to learn that many machine knitting clubs now also have hand knitting members. Whether you machine knit Doris Elliott's pattern in our *February 1999 magazine* - Issue 13 - or hand knit this bear, we're sure your contribution will be much appreciated. If you're knitting this pattern, why not try Uppingham Yarns' fabulous new selection of hand knitting yarns (see opposite page)?

The hand knitted bear pattern was developed by volunteers Floris and George Carter who will be taking part in the day for the second year running. Last year, they used CSV's Make A Difference Day to spur a group of knitters into action and donated over 150 bears to a children's hospital in Birmingham. There's lots of time before the end of October to knit a bear and make a real difference to a child's life.

For more information about taking part in CSV's Make A Difference Day, you can contact them at the following address:-

CSV's Make A Difference Day
237 Pentonville Road
LONDON N1 9NJ
Tel:- 0171-278 6601

Now, here's the hand knitting pattern for the bear...



General Information

MATERIALS

Uppingham Yarns DK.
(Yarn Guide No.14.)

Small amounts in:-

- Main Colour (MC) for head and paws.
- Trouser colour (TC).
- Jumper colour (JC).
- Scarf colour (SC).

Kapok or toy stuffing.

Pair 3½ mm (No.10) knitting needles.

Knitting Instructions

TO KNIT

The teddy is worked in one piece from front foot to top of head and then down from top of head to back foot. Stitches are picked up and knitted down for the arms and hands and the scarf is worked separately.

FOOT

Using MC, cast on 10 sts for first leg and K 10 rows garter stitch (every row knit).

TROUSERS

Change to TC, continue in garter stitch and K 30 rows. Leave sts on a spare needle and make another leg in the the same way.

Knit across 10 sts of second leg then across 10 sts on spare needle (20 sts) and work 16 rows garter stitch.

JUMPER

Change to JC, continue in garter stitch and K 24 rows.

HEAD

Change to MC. Starting and ending with a K row, work 5½ in stocking stitch (1 row K, 1 row P). The stocking stitch rows fold in half for the head and you now knit the back of the Teddy in reverse order.

JUMPER

Change to JC and garter stitch and K 24 rows.

TROUSERS

Change to TC and work 16 rows garter stitch.

Knit across 10 sts for first leg and leave rem 10 sts on a safety pin.

* K 30 rows.

FOOT

Change to MC and K 10 rows. Cast off*.

With right side facing, slip sts

from safety pin on to a needle and rejoin TC. Work from * to * for second leg and foot.

ARMS (KNIT 2)

Fold stocking stitch section in half and join sides of head.

Using JC, pick up and K 8 sts on either side of neck join for arms. Cont in garter stitch and K 20 rows.

PAWS

Change to MC and K 10 rows. Cast off.

SCARF

Using SC, cast on 60 sts and K 4 rows garter stitch (every row knit). Cast off.

TO MAKE UP

Sew up the Teddy, stuffing firmly as you work. (Please use only Kapok or toy stuffing. Foam rubber is not recommended as babies may chew it.) Draw a thread around the neck and pull up slightly. Sew a diagonal line across the top corner of the head to make ears. Embroider a happy face on the Teddy then finally tie the scarf around the neck, sewing it securely in position at the back of the head. ■

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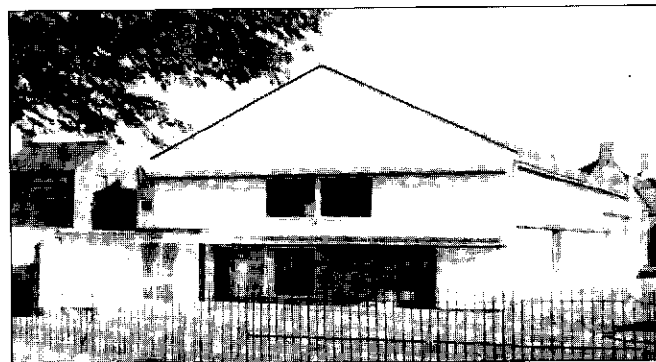
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2 ply	LAMBSWOOL	16p/25g (18p/oz)
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3 ply	ACRYLIC	app. £4.05/500g (23p/oz)
4 ply	ACRYLIC	app. £3.50/500g (20p/oz)
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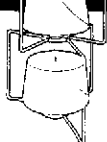
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PFAFF ELECTRONIC E6000 with Electra 3000a motor, count-down, four colour changer, De-Lux stand, books and so on, also Toyota linking machine, room needed, £850. ☎ 0121-329 3760 (Birmingham).

BROTHER 270 electronic chunky knitting machine with intarsia carriage, hardly used, £350 ono or SWAP for Horn sewing machine cabinet, with Power lift, big enough to hold S.M. & overlocker. ☎ 0113-282 5796 (Leeds).

BROTHER 950i, KR850 ribber, very good condition, new garter bar, intarsia carriage, wool winder, De Knit, mylar sheets, £500. ☎ 01480-353874 (St. Ives, Cambs).

BROTHER KH270 electronic chunky knit, including ribber and motor, excellent condition, offers region £1000. ☎ 0113-263 0631 (Leeds).

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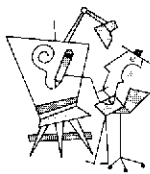
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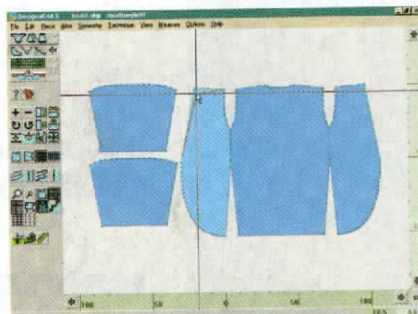
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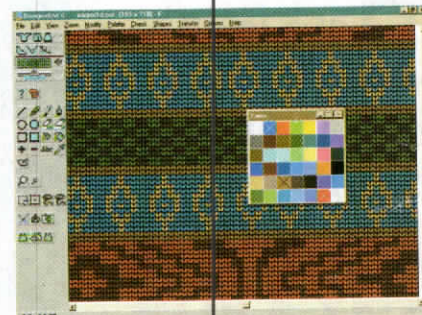
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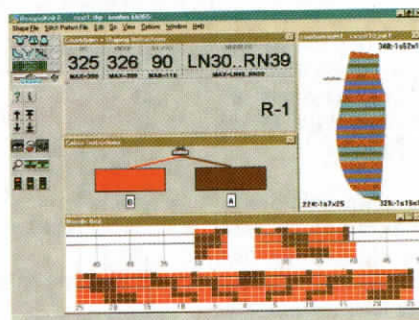
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- 386, 486 or Pentium IBM-compatible PC
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- 256 colour SVGA display (the program will run in 16 colour VGA mode, but colours may appear dithered)
- Windows 3.1™, Windows 3.11™ or Windows 95™



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